

CCI PROGRAMS

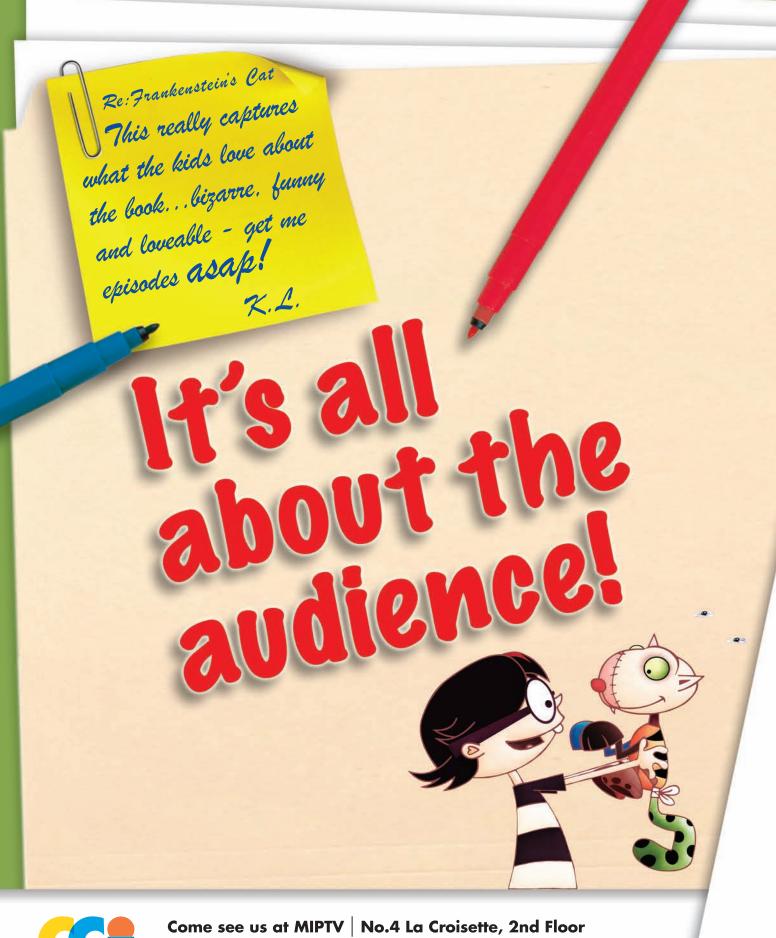














Come see us at MIPTV | No.4 La Croisette, 2nd Floor Telephone: 33 (0) 4 93 99 44 21 or **Stand 00.01**

www.ccientertainment.com

CCI PROGRAMS

mackinnon & saunders
productions

PRODUCTION

FRANKENSTEIN'S

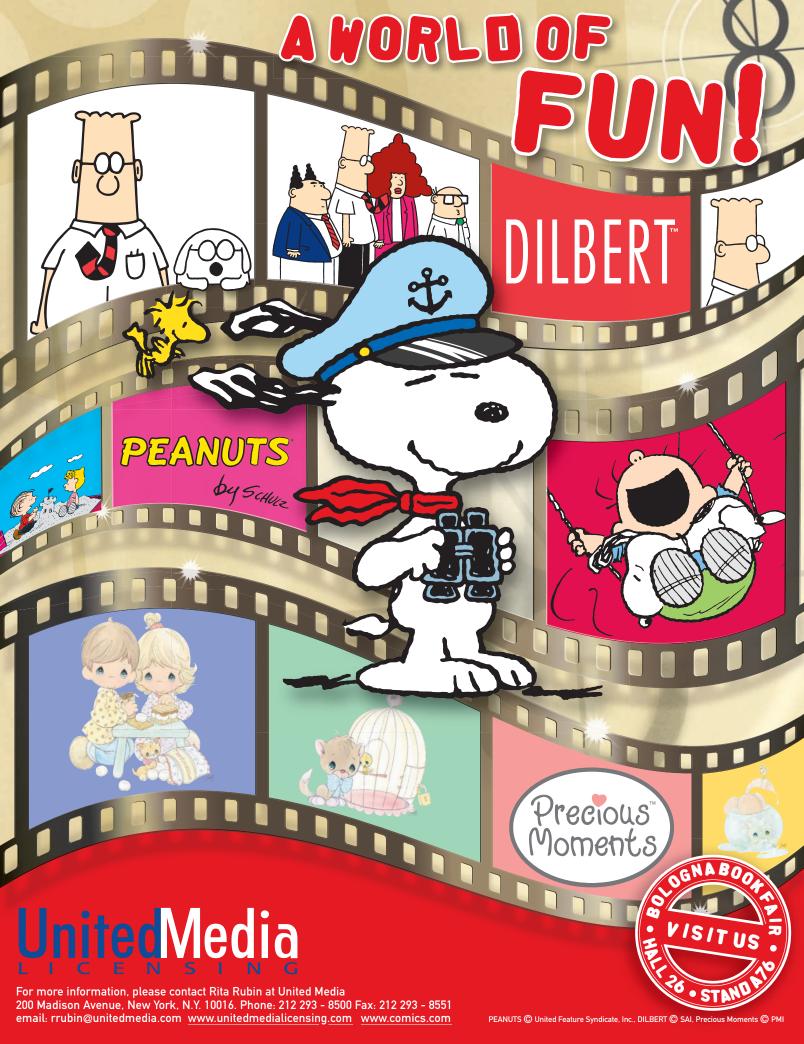
they don't fit in but they do fit together!





MORTHWEST VISION

30 x 11 minutes Animated Series Target Audience 6-9











Special Reports 81 MIPTV 2007



This month's cover features Marvoku Yummv, courtesy of American Greetings Properties. Cover International and event copies sport an ad for Monster Buster Club from Marathon.

Oops!

In the February issue's "UpNext" feature on page 32, we mistakenly printed that Neptuno Films is based in Madrid, Spain. The studio is actually alive and well in Barcelona.

Highlights from this issue

29 up front

Big Tent gets cash infusion, looks to spend at MIPTV

39 ppd

Eric Rohmann's Rabbit and Mouse book critters play eureka with Nelvana

55 licensing

119 **People Pages**

Infant products market a recession-proof business if it's done right

67 retail

Mattel makes diecast history with Polly Wheels

73 marketing

Sesame takes TV to the streets in India

79 digital bytes

Nielsen digs deeper into gamer usage data

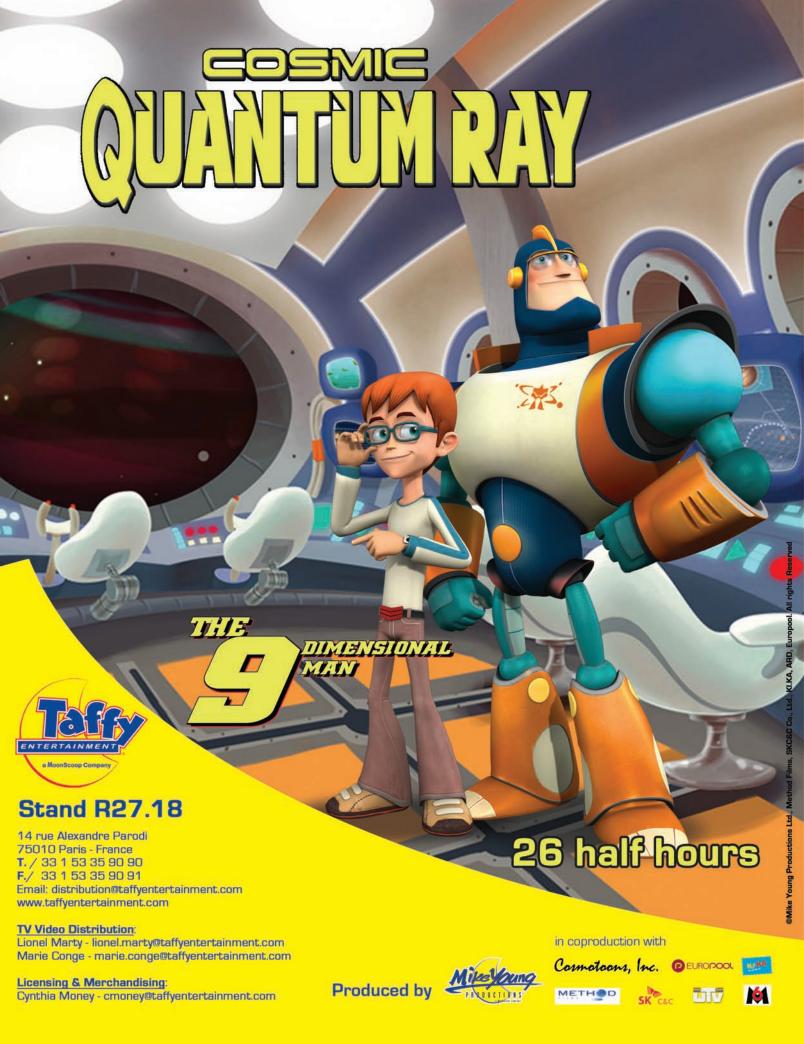
126 coolwatch

Yahoo! wins kids over in email service rankings

back of the book

122 Contact File

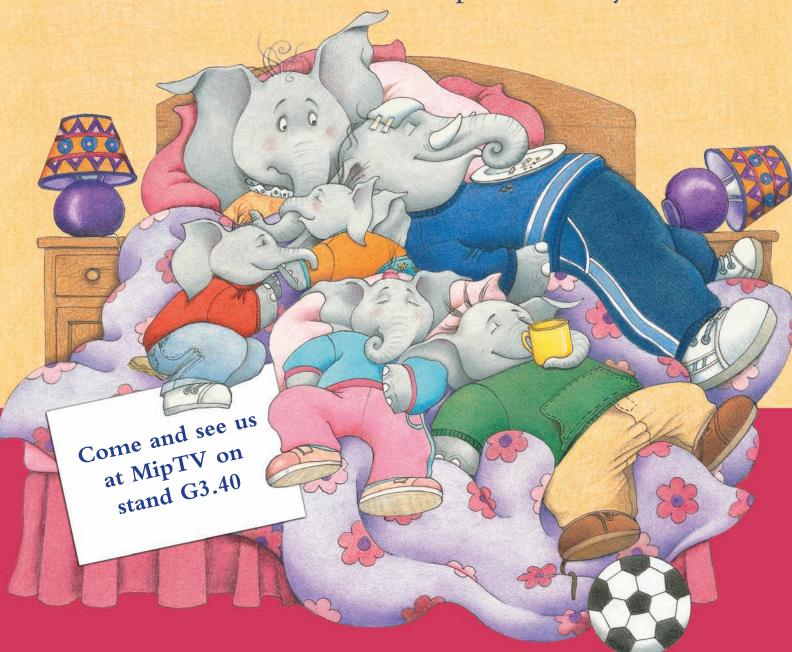
124 Calendar





The Large Family

An all too human elephant family

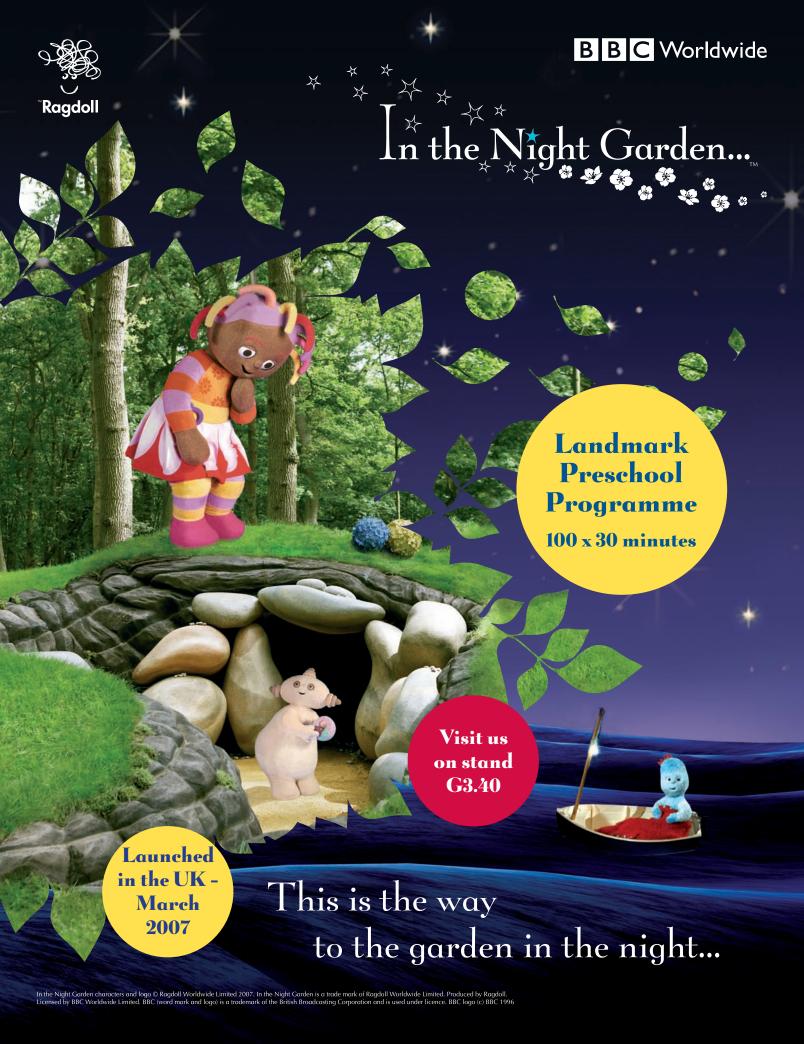


Jill Murphy's best-selling books are brought to life in this charming 2D CelAnimation. This heart-warming, delightful series is sure to captivate young viewers.

An Indie Kids/Go-N Productions/Luxanimation/DQ co-production for BBC

26 x 10 minutes For broadcast Autumn 2007









All penned in and nowhere to go

parents hailed from a tougher generation that believed in letting kids learn lessons about their physical limitations the hard way. There were certainly no baby gates, cupboard locks or socket covers in our house growing up. And my husband tells a great story about helping his dad defrost a stand-up freezer that illustrates the point.

Brendan was maybe 10 at the time, and his little hands were deemed perfect for reaching under the freezer and dislodging the block of ice that needed thawing. But in the process—while sitting in a pool of water—he grazed an exposed wire, and the resulting shock sent him flying backwards about 10 feet. His dad, sitting calmly at the table, just sighed and said, "Yup, that'll happen."

As is de rigeur these days, we do everything we can to keep Kira safe, and yes, our house is jam-packed with gates, locks and covers. But sometimes I wonder whether we may have stepped over the line between responsible safeguarding and misguided obsession, especially when I read about things like McDonald's testing high-tech mini-gyms in its restaurants and Fisher-Price developing a plug-and-play exercise bike.

Now I know these companies' intentions are good, and tackling the obesity issue by encouraging kids to exercise is commendable. But I think the approach may be a little overthought. Instead of spending all that money and time on high-tech gadget-driven initiatives, how about simply encouraging kids to ride a bike or play outside? It's cheap, after all, and it offers the added benefit of exposure to fresh air and sunshine.

I think the reason we don't gravitate towards those more natural, classic solutions is because we're scared of letting our kids roam, and so we try to have complete control over their play experiences. Have you noticed lately that most playtime seems to happen indoors, where we can keep a close watch on the action? And that it typically involves apparatus that are so bolted down and streamlined for safety that there's only one way to play with them?

I could be making a mountain out of a molehill, but I think about the impact these trends may have on kids' relationships with their environment and their imaginations, and I wonder whether we're creating more problems for them in the course of trying to solve this one. Ironic, isn't it, that I'm worried about parents being too worried to let kids be kids?

Before I sign off for the month, I want to welcome our latest addition to the editorial team. With an obvious keenness for anything related to kids entertainment, Emily Claire Afan fits right in around here. She's helming our licensing coverage now that Lana is more involved with KidScreen Daily, so keep an eye out for her byline and drop her a line to say hi (eafan@brunico.com).

And second, if I ever find myself heading to the track to bet on some ponies, I'm taking a few of you with me because your ability to pick winners is spooky. Over the last two issues, we've run a couple of fun features in which a good number of you voted for last year's top toys, toons and animated movies. With the exception of Spin Master's Aquadoodle Sing 'N Doodle, which lost out to T.M.X. Elmo in the Infant/Preschool Toy of the Year category, your predictions were spot-on. We're going to put that streak to the test again next month when we throw over to you to tell us which kids shows should win Daytime Emmys. If you want in on the action, just email me at and I'll add you to the judging panel.

—jocelyn

VP and Group Publisher

Donna MacNeil (dmacneil@brunico.com)

Edito

Jocelyn Christie (jchristie@brunico.com)

Managing Editor/Online Editor

Lana Castleman (lcastleman@brunico.com)

Senior Writer

Kate Calder (kcalder@brunico.com)

Staff Writer

Emily Claire Afan (eafan@brunico.com)

Online Writer

Gary Rusak (grusak@brunico.com)

Art Director

Jubert Gutierrez (jgutierrez@brunico.com)

Writers and Contributors,

Jim Benton, *Bloomfield* John McVay, *London*

ADVERTISING SALES

(416) 408-2300, 1-800-KID-4512

Associate Publisher

Myles Hobbs (mhobbs@brunico.com)

Senior Account Manager and Business Development Team Leader

Mike Croft (mcroft@brunico.com)

Account Manager

Ian Lambur (ilambur@brunico.com)

Publisher's Assistant

David Terpstra (dterpstra@brunico.com)

Conference Producer

Meredith Jordan (mjordan@brunico.com)

CONTACT US:

Tel: (416) 408-2300 Fax: (416) 408-0870

366 Adelaide Street West, Suite 500 Toronto, Ontario, Canada, M5V 1R9





New Children's

52 x 11 minutes

Produced by Granada Kids/World Leaders Entertainment in association with Granada International

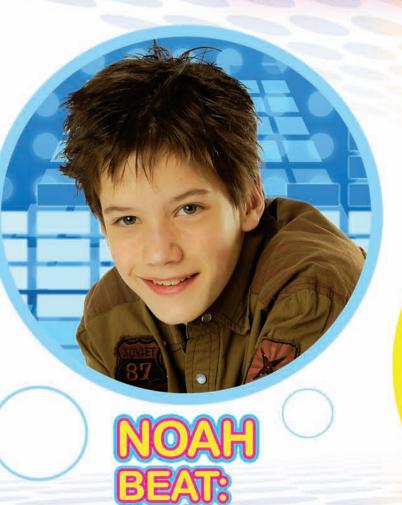
MIPTV Stand R38.01

SCREEN ONLINE AT www.granadamedia.com/international



HALFHOURSITCOM BUZZZZ

Lifettiends and laughs. On newstands now.



MICHAEL BEAT: Celebrity







COMERCIANO CONTROLLARIO CONTROL

UK: Toys, DVD's, Apparel, Books, Games, Footwear, Stationery & Accessories Canada: Toys, DVD's, Apparel, Books, Puzzles & Room Storage Australia: Toys, DVD's, Apparel, Books, Posters & Stickers Coming Soon: Germany, France, Benelux & Scandinavia



WORLDWIDE MASLER LOY LICENSEE

Broadcast Opportunities +416-966-7523 * alan.gregg@allianceatlantis.com

Licensing Opportunities +310-899-8300 * jennifer.bennett@allianceatlantis.com

FREEDING TWO:

Moon Cadet Skye and Yik Yak the Alien join the fun on Moona Luna in 40 new and exciting out-of-this-world adventures!







SEASON 2 PREMIERES THIS FALL ON

EUROPE











NORTH AMERICA



















any thanks to all of you who came together to make this year's KidScreen Summit the hottest in our history (haha, I couldn't get away without just one reference to the hotel fire incident!). We hosted 1400 delegates from more than 30 countries and were really blown away by the magnitude and scope of participation from throughout the industry. If you've got pics from the event, feel free to send them my way (dmacneil@brunico.com) as I'd love to add them to our archive.

Digital audio packages of Summit conference sessions are available for download at www. kidscreensummit.com for US\$169 for full content or US\$9.95 per individual session. These sessions offer a lot of insight and advice from industry masters, so load up your ipod and catch up on what our speakers had to say.

One of our most popular sessions at this year's Summit was The Young & the Wireless, presented by Marsha Williams, SVP of research and planning at Nickelodeon Kids & Family Group, in which she shared the findings from a groundbreaking study that gets to the heart of kids and their relationship with technology. *KidScreen* writer Kate Calder hooked up with Marsha to break down the key findings in their recent report Living in a Digital World; you can find the story on page 74 of this issue, or the digital audio file of the session online.

New to the *KidScreen* brand since last issue is our daily newsletter **KidScreen Daily**, which has rapidly been picking up momentum and finding a happy home in many readers' inboxes each day. Having a new daily edition has proven to be a great tool for us in providing you our readers with a snapshot of what you might need or want to know more frequently than the magazine delivers. It's true that there's a lot of information floating around cyberspace on a daily basis, but we filter it so you don't have to. That's what you love about *KidScreen* magazine, and that's what you'll find in KidScreen Daily. If you aren't subscribed yet, you can view each daily issue, newsletter archives, and sign up at www.kidscreen.com. Sign up now!

Also new to the *KidScreen* family is our newest event **KidScreen West**, taking place May 14-15, 2007 at the Loews Santa Monica Beach Hotel, in Santa Monica, CA. No worries about getting caught in snowstorms for this event! KidScreen West is directed at the licensing, marketing, consumer products and retail development sides of the business with a focus on how to effectively get the attention of kids AND retailers. It's no secret that meeting the challenges of retail is difficult, so we've put together this event where together you can learn and share how to work with kids properties to achieve better product, better audience engagement, better retail strategies and better results.

Full conference details are online at www.kidscreenwest.com. Special *KidScreen* rates at the Loews Santa Monica Beach are available until April 21, 2007. Reservations can be made by calling the hotel reservations department directly at 310-458-6700 and quoting "*KidScreen*". I look forward to seeing you poolside next month...

Enjoy the issue!

Donna MacNeil VP and Group Publisher dmacneil@brunico.com

Brunico Communications Inc.

President & Executive Publisher

James Shenkman (jshenkman@brunico.com)

VP & Editorial Director

Mary Maddever (mmaddever@brunico.com)

Controller

Linda Lovegrove (llovegrove@brunico.com)

VP & Group Publisher (Youth Entertainment) **Donna MacNeil** (dmacneil@brunico.com)

VP & Group Publisher, (Non-fiction) **Diane Rankin** (drankin@brunico.com)

VP, and Chief Information Officer

Omri Tintpulver (otintpulver@brunico.com)

EVP (Canadian Ent & Marketing) **Laas Turnbull** (lturnbull@brunico.com)

BrunicoCreative

Director, Creative Sevices

Kerry Aitcheson (kaitcheson@brunico.com)

Creative Director

Stephen Stanley (sstanley@brunico.com)

Senior Production Coordinator **Melissa Giddens** (mgiddens@brunico.com)

Brunico Circulation

Manager, Circulation

Jennifer Colvin (jcolvin@brunico.com)

Senior Circulation Administrator **Sidoney Roberts** (sroberts@brunico.com)

Customer Service Administrator **Chivon Bielawski** (cbielawski@brunico.com)

Published 9 times a year by Brunico Communications Inc., 366 Adelaide Street West, Suite 500, Toronto, Ontario, Canada M5V 1R9. Tel: (416) 408-2300.

Opinion columns appearing in KidScreen do not necessarily reflect the views of the magazine or its parent company Brunico Communications Inc. All letters sent to KidScreen or its editors are assumed intended for publication. KidScreen invites editorial comment, but accepts no responsibility for its loss, damage or destruction, howsoever arising, while in its offices, in transit, or elsewhere. All material to be returned must be accompanied by a self-addressed, stamped envelope. Nothing may be reproduced whole or in part without the written permission of the publisher.

Subscribe at www.kidscreen.com/subscribe
For single issues call 416-408-2448 or 1-800-543-4512 ext.711

® KidScreen is a registered trademark of Brunico Communications Inc.

LOOK WHO'S **LANDING ON TV!** THE MR. MEN SHOW BRAND NEW animated sketch comedy for children 52 x 11' episodes



Inspired by the Mr. Men & Little Miss book series

by Roger Hargreaves. 100 million books sold worldwide!

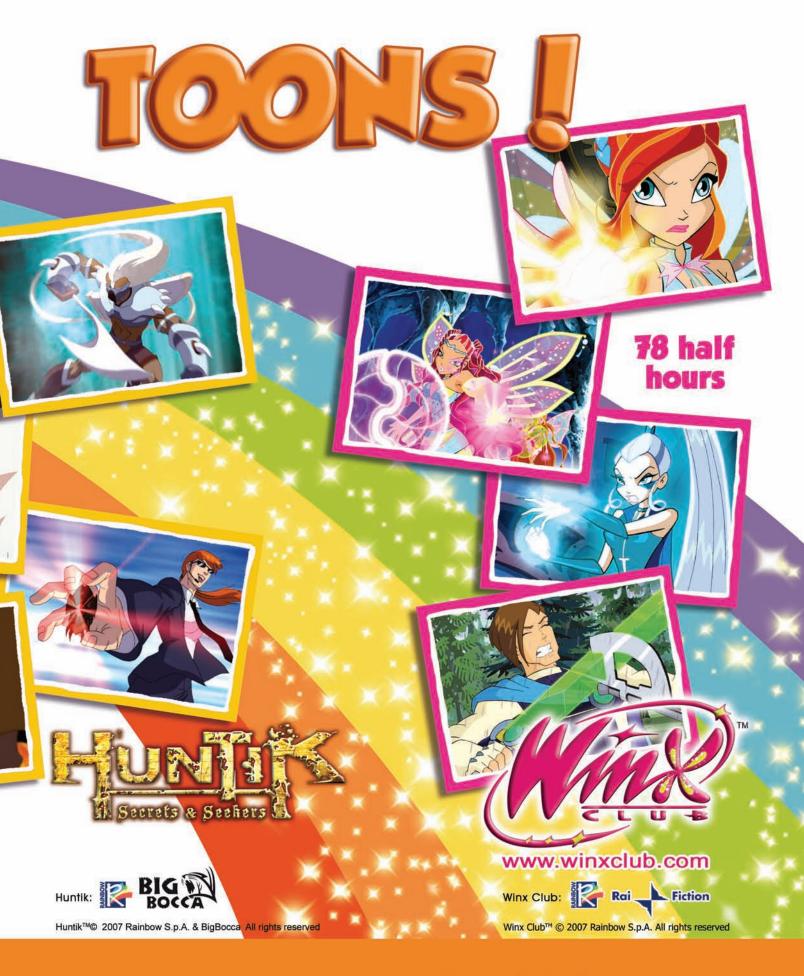


MIPTV STAND NUMBER A0.18
Contact: tvsales@chorion.co.uk

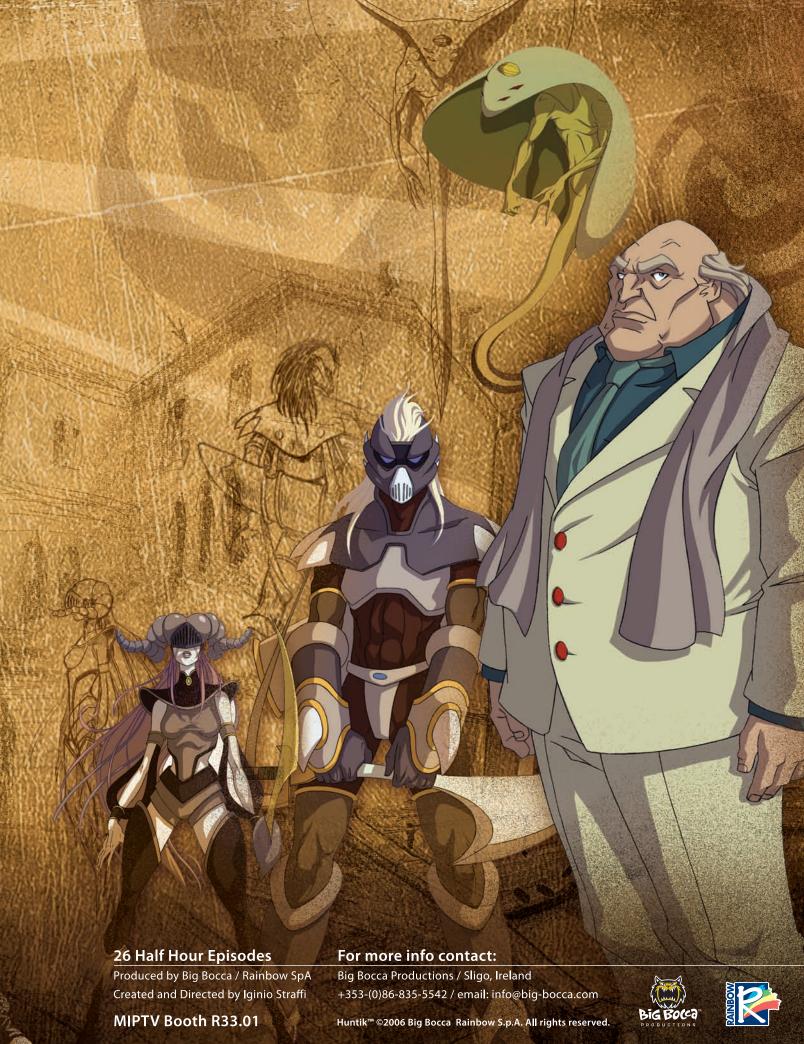
















lana castleman

ew York-based licensing and marketing agency Big Tent Entertainment is heading to MIPTV with a shopping spree in mind. The company has just closed a

"We feel we have some holes in the portfolio," says CEO Rich Collins. "And we're looking to shore up the holes at MIPTV." Collins and his team will have very specific goals in mind as they look for projects that complement the company's current lineup, which includes worldwide TV

multi-million dollar round of financing led by Mercury Capital

Partners and is primed for aggressive expansion in the kids and

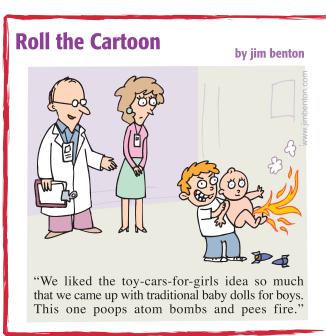
family entertainment space.

and merch rights for Domo and North American licensing rights for Entara's Those Scurvy Rascals. (Both properties have scored worldwide broadcast deals with Nickelodeon in recent months.)

At the top of the shopping list are: a live-action family series, an edgier kids puppet/animation show, a teen fashion property and seasonal fare centered around major holidays such as Christmas and Halloween. Collins is interested in properties that can play on multiple platforms rather than those solely developed for TV so newcomers shouldn't "have to stretch to work on broadband or mobile."

As for Big Tent's planned level of involvement, Collins says it can range from outright acquisition or investing in production to assuming licensing rights and masterminding a marketing push; he's staying flexible.

The second peg of the plan revolves around Big Tent expanding its market reach further into Latin America, so expect the "Big Tent" continued on page 36



The world may not be ready for Mr. Benton's creation above, but Mattel has done a fine job of customizing vehicle play for little girls (page 67).



N3's niche nets make sense of online video universe

ormer MTV Networks/Nickelodeon president Herb Scannell is applying his channel-building skills to a new medium as CEO of Next New Networks, or N3 for short. Backed by US\$8 million in funding from VC firms Spark Capital and Benchmark Europe, the company has rolled out a lead-off batch of six "micro-television networks" for targeted online communities, some of which count kids and teens amongst their denizens.

N3's plan is to filter online video content for relevance to its superniche audiences, and then package it in branded hubs. "Video on the internet is clearly going to change the whole world of media," observes Scannell. "And in that Wild West, there's a need for someone to help it make more sense. People want to go to a place where they know what they're going to get is dependable and reliable, and that's the nature of our brand."

The nets will feature quick-hit programs between three and 11 minutes long, refreshed on a daily, weekly or bi-weekly basis. A mash-up of video blogs from the communities' leading voices, user-generated

content, hosted segments and licensed clips all share two common components—they're authentic to the target, and they don't break the bank.



Delivering targeted and engaged groups like comic book fans should endear N3's venture to ad buyers

To ID new interest groups to go after, the N3 team looks for three things: strong fan-driven activity on the web, an opportunity to provide these enthusiasts with something that enhances their community, and talented folks within their ranks who can help develop programming. Next up this month will be a pet net, which joins channels devoted to the worlds of animation, comic books, cars, self-made fashion and ideas/viewpoints.

The controlled niche nature of N3's approach should also appeal to marketers, who are torn these days between wanting to ride the online video wave led by the likes of YouTube and MySpace and also wanting more efficiency from their web buys. Although it's early days still, Scannell says interest from media buyers has been strong, given that N3's proposition delivers targeted, attentive eyeballs primed to connect with messages that are relevant to their interests. In the coming months, N3 will be experimenting with contextual advertising, spots and contests/promotions to see what sticks, and eventually it will sell demographic packages that cover multiple channels.

Scannell was recruited by N3's co-founders, animation veteran Fred Siebert and former AOL engineer Emil Rensing, who met during the dotcom era and then came together last year in a podcasting venture. **JC**

RED TAPE WATCH

US kidcasters banned from pushing ad-heavy websites

The FCC has ruled that cable and broadcast operators may not display addresses for websites that contain any links to commercial content during kids shows. Watchdogs keeping tabs on the 1990 Children's Television Act, which only allows 10.5 minutes of ads per half hour on the weekend, were concerned that TV programs sending kids to retail websites were getting around the rules. URLs that feature a substantial amount of show-related content, however, are still good to go.

France piggybacks health messages onto food ads

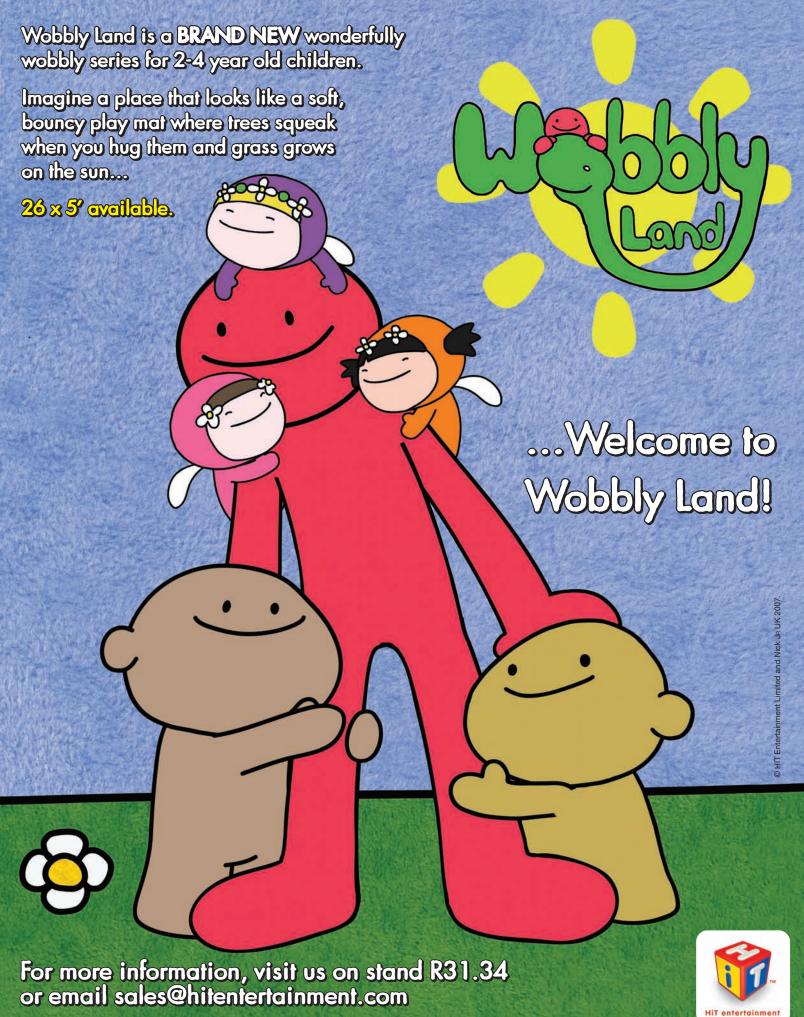
Weighed down by the global obesity epidemic, France has instituted a plan that tacks a government health message onto all food ads in broadcast and print. Marketers can choose from four messages: Avoid snacking between meals; Avoid eating too much salt, sugar or fat; Exercise regularly; and Eat at least five portions of fruit and vegetables everyday. The message must occupy at least 7% of page or screen space, and companies that don't comply will be fined 1.5% of their ad budgets.

Kids TV standards in the spotlight Down Under

Following a report on the sexualization of children in the media by the Australia Institute last year, the Aussie government is planning a major review of children's television standards to be completed next year. One topic it will address is legislation that restricts broadcasting to kids.

FTC veteran to keep food advertisers honest

The Children's Food and Beverage Advertising Initiative, which launched in November to pressure food marketers to take self-regulation seriously, has recruited Elaine Kolish to serve as its director. A 29-year veteran with the FTC (the very org cracking down on kids advertising), Kolish will work with partner companies to uphold the Initiative's principles, as well as monitoring marketing activity to ID offenders.







While her sitar gently weeps

by jocelyn christie

very parent who's raised kids in the last half-century must have at some point braced themselves for the day when their preteens would ask for a drum kit or an electric guitar. So you can imagine how surprised PBS senior director of children's programming Linda Simensky's folks must have been when their middle-grade daughter—a huge fan of The Beatles and particularly the song "Norwegian Wood"—expressed her desire to take up the sitar. They said no at the time, but destiny stepped in a few years later, and Simensky has been plucking away ever since.

It just so happens that she attended the University of Pennsylvania, one of three US colleges that offer an Indian Music Theory course as part of a larger Southeast Asian Studies program. So for three years, she and a handful of other students formally learned to play the sitar, developing the thick callouses and black fingertip grooves that are worn like a badge of honor amongst serious disciples of the instrument. Outside of class, she even remembers hunkering down and jamming with a group of friends on the campus green, which would have been groovy in the '70s, but didn't go over so well in the Reagan era.

After graduation, Simensky moved to New York and got involved in the burgeoning performance arts scene. Trolling the city's many music shops, she finally found and bought a dilapidated sitar from the '60s whose base (sitars are made out of gourds) was decaying rapidly. "It sounded like a maraca, there were so many loose bits in it," she remembers. Nevertheless, Simensky kept herself busy with gigs—as

there weren't many sitar savants around in those days, anyone looking to infuse their band or act with a different sound came knocking on her door.

Dressed as a beatnik, she spent some time playing back-up while *Sheep in the Big City* creator Mo Willems read poetry on the *Monotony Variety Show*. And she also had regular bookings—some of which paid a little cash—with a band rounded out by four sax players and a Brazilian drummer.

One fan who always came to see Simensky play was John Dillworth. And when he was developing *Courage the Cowardly Dog* a few years later for her at Cartoon Network, Dillworth dropped in a character named Muriel who played the sitar to relax when she was nervous. There's even an episode in which Muriel wins a sitar contest and gets to perform at Radio City Music Hall. Naturally, Dillworth strong-armed Simensky into recording bits of soundtrack



It's a family affair: PBS Kids' Linda Simensky and her daughter Sara show off their sitar skills

for these Muriel segments, and she still gets residual cheques from time to time for her contributions as a composer. "They used to be US\$20, but now they're more like US\$3," she says, laughing.

Between keeping PBS Kids' air fresh and fun and raising two active children of her own, Simensky doesn't play that much these days, although she did an impromptu concert for her son Ethan's yoga class last year and was quite well-received: "That's really mysterious-sounding," said one wee fan. Simensky still collects sitar music, and is particularly into covers of hits from the '60s like "Whiter Shade of Pale."

Her musical hobby still creeps into the workplace from time to time, too. In an episode of *Postcards From Buster* that recently aired, Buster visits an Indian family in Philadelphia, and one of the characters plays a little sitar for him. Needless to say, Simensky gave a lot of notes on that scene. **N**

Aardman International

Schoop

Shown, Vilada December 1

いるのかり

Baranek

SOLD IN 72 COUNTRIES AROUND THE WORLD!



Modion Modion

Shaun Schaf

La Oveja Shaun

> Får Jiwi Jiwi Jiwi Jiwi Jiwi

visit us at mipty stand 11.19

www.shaunthesheep.com www.aardmanjnternatjonal.com



New report shows kids multitasking more than ever

recent study from Port Washington, New York's The NPD Group could help entertainment players get a handle on how leisure-time technology is fitting into kids' lives these days. Kids' Leisure Time II sheds light on how two-to 12-year-olds spend their time in a typical week. And just when we thought they couldn't pack anything else into their busy lives, it seems they have.

The study's most resounding finding is that this generation of kids is multitasking more than ever before, and NPD suggests it raises the bar for manufacturers and other companies trying to engage them. In other words, products and entertainment experiences will have to be even stickier to hold kids' attention.

According to the research data, kids ages two to 12 spend more than 25% of their 68 weekly hours of down-time engaging in more than one activity at once. Even toddlers are becoming accomplished multitaskers, interacting with music devices, TV, toys, computers and other kids simultaneously. The study's online survey of 8,500 parents found that 46% of kids ages two to four multitasked while watching TV, 61% while primarily listening to music, and 39% while playing with toys.

In general, activities that don't require a lot of focus, such as listening to music or hanging out with friends, pretty much never get a kid's full attention these days. And the explosion of portable devices in the home has only upped the tendency to multitask, as it gives kids the ability to take their interests with them anywhere they go.

As for what topped the leisure list overall, watching TV or movies at home is still king (96%), followed by playing with toys or board games (84%), listening to music (66.8%), using the computer for fun (60.3%), reading (59.6%) and playing video games (55.6%). **KC**

SquidSoap making kids squeaky clean

Getting an active kid to stand still for 30 seconds is a challenge that can turn into a downright struggle when it comes to mundane chores such as hand-washing. Enter SquidSoap from Austin, Texas. Created by chemical engineer and former EVP of Dupont Photomasks John Lynn, the idea behind the product that pretty much forces kids to thoroughly wash their paws is novel,



if not kind of cool. The soap is contained in a clear dispenser, draped in a toyetic orange rubber squid. When kids press the pump, it releases antibacterial soap and a small "squid" ink mark that only washes away after a sound scrubbing of roughly 20 seconds, ensuring that kids get germ-free.

Bottles of SquidSoap (priced at US\$3.99 apiece) began appearing at US specialty chains last summer and are currently available at 6,000 retail outlets across the nation. Starting this month, Target is carrying the product chain-wide, and by late summer it should find placement in 22,000 storefronts. **LC**



See what the licensing industry's top minds are reading for inspiration and insight.

Leigh Anne Brodsky

President of Nickelodeon and Viacom Consumer Products

The Tipping Point

.... ...pp....g . v..

By Malcolm Gladwell

Neil Friedman

President of Mattel Brands

How Breakthroughs Happen: The Surprising Truth About How Companies Innovate

By Andrew Hargadon

George Leon

EVP of worldwide consumer marketing for

Columbia Pictures Worldwide Marketing

Miracles Happen: The Life and Timeless Principles of the Founder of Mary Kay Inc.

By Mary Kay

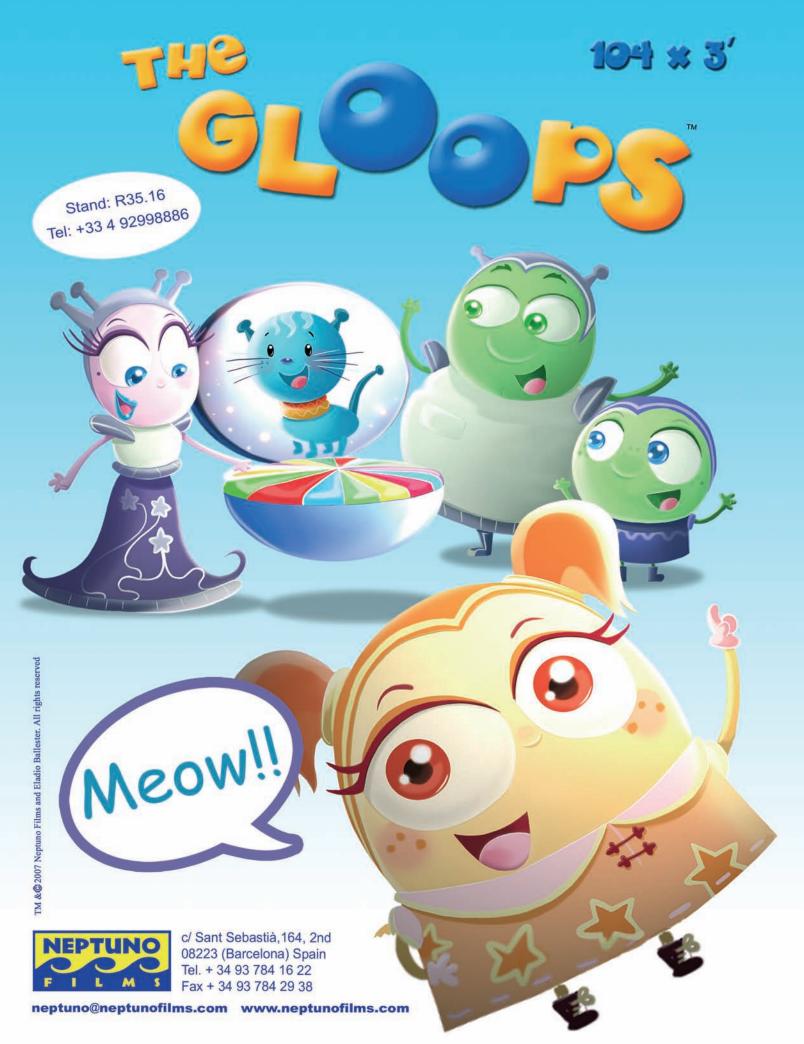
Gary Caplan

President of Gary Caplan Inc.

The End of Marketing as We Know It

By Sergio Zyman

Have you got three books that you'd like to recommend to folks in the business? Drop Jocelyn Christie a line at jchristie@brunico.com.





"Big Tent" continued from page 29

company's future deals to include North and South American rights at a minimum. Alejandra Denda Hampton, co-founder of The Mercer Group, has been brought on to lead the charge.

"We see Latin America as a huge opportunity in the next 10 years," says Collins. "The economies are getting better, the middle classes are growing, and the population is booming." However, he recognizes it's a complex market, and each country in the region has its own challenges. Part of Hampton's job is to build an overall plan of attack, and once that's in place Collins says the company

will begin putting staff on the ground—most likely an office in Buenos Aires, Argentina to start.

In the meantime, Collins has just made another key appointment to help grow existing business. He's tapped industry veteran, and former EVP of worldwide consumer products at The Jim Henson Company, Isabel Miller to spearhead licensing and retail business development for Big Tent's current portfolio of properties. Her immediate tasks are to ramp up licensing revenues for Domo, Rascals, Habbo, Aussie import The Saddle Club, teen-skewing Crusty Demons and preschool classic Miffy & Friends. **18**

The company behind the company...

hey say behind every great success story, there's a great team. And this maxim certainly applies to Big Tent's success in the TV business. Through a unique and open-ended partnership that can't really be summed up as consulting or contract distribution, kids entertainment veterans Joan Lambur and Suzanne Wilson have steered the licensing agency's entrée into IP acquisition, development and broadcast sales for the past five years.

And with *Domo* set to roll out shortly on NickToons and Nick International, *Miffy* on Noggin and a series of two-minute *Planet Groove* animated music vids featuring the Star Girls in production for NickToons, it's patently obvious the two companies have found a good fit in one another.

Looking to replicate that dynamic, Lambur & Associates has hooked up with Toronto, Canada's Story City in a similar way. The five-year-old indie studio is run by former Cambium staffers Ed Lee and Dave Beatty, and so far, its work slate has been dominated by third-party servicework (most notably on *Bigfoot Presents: Meteor and the Mighty Monster Trucks*, a CGI series that debuted on Discovery Kids last fall).

But Lee and Beatty have been working on original concepts for awhile now, and they have the development and production expertise to handle the creative end of crafting them into TV products. What they don't have, however, are relationships with broadcasters, and this missing link is crucial to financing. Enter Lambur



Lambur & Associates, which brokers TV deals for Big Tent, is turning its talents to developing Doc Knowledge

and Wilson, who specialize in finding TV placement for properties, particularly on State-side outlets. "We're able to advise them in the development phase about what will work in the US and internationally, and what will work in licensing," says Lambur. "We're also helping them prioritize their slate and come up with an action plan for IP development."

At the top of the pile is a mixed-media series called *Doc Knowledge*, which is built around a science curriculum for sixto nine-year-olds. Doc lives in the cosmos with a gaggle of little ETs called Edlings. When a mystery worth investigating crops up—i.e. one of the Edlings spends too much time outside and gets a sunburn one day—Doc beams down to his colleagues on Earth for answers. The show combines archive footage, live action "man on the street" bits and animation, and L&A is talking to educational broadcasters and foundations about partnering on the project. **JC**



SEE US AT MIPTV STAND R 29.01

Not just another drop in the ocean...



You're about experience some major weirdness...



The destiny of a whole tribe depends on him...



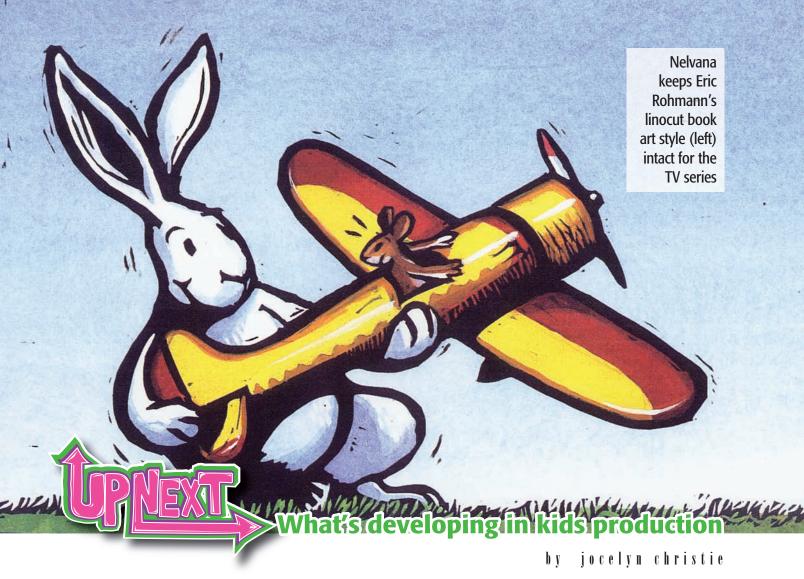
The Zebra who trots into trouble...



A fascinating journey to discover the world...







Eric Rohmann's prize-winning Rabbit and Mouse play eureka with Nelvana

Armed with a couple of 2003 Caldecott Gold Medal-winning book characters, Nelvana is hoping to teach preschoolers to approach problems more creatively with its latest project My Friend Rabbit. The 26 x half-hour toon stars Mouse and Rabbit, Eric Rohmann's celebrated literary duo, who indulge their curiosity about absolutely everything and get into comical predicaments as a result.

Each half-hour episode is made up of two 11-minute stories that always start with novice postal workers Rabbit and Mouse picking up a delivery at the post office. It's a new object every time, and this framing kicks off the "what-for" conjecture that sees them dream up crazy uses for each gadget before they figure out what its actual purpose is.

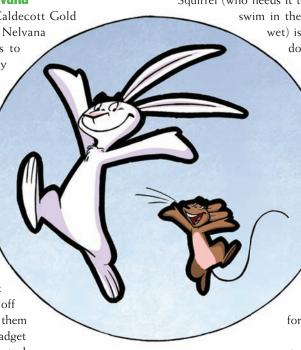
For example, a stand-up bicycle pump intended for Tip the Squirrel (who needs it to blow up her inner tube so she can swim in the waterhole without getting her hair

wet) is imagined to be a pogo stick (but it doesn't bounce), then a height-measuring device (but the handle keeps sliding down on the folks being

measured) and even an elaborate drinking straw (but it blows rather than sucks). By logical deduction, Mouse and Rabbit eventually cotton on to what it's supposed to do, and then they use it to inflate Boola the Hippo until he levitates and has to burp his way back down to Earth. Capping each story off is a 45- to 60-second interstitial called "The Big icture," which features real kids

Picture," which features real kids coming up with even wackier uses for the thing at hand.

Featuring a 2-D animation style that stays true to the book's linocut images "UpNext" continued on page 50



Contrary to popular pattern, *Rabbit* launches in the US this fall on Qubo before hitting Canada's Treehouse in '08



Chasing gold! A Daytime Emmy entry how-to

you were a fly on the wall at the Children's Daytime Emmy Awards nominations at KidScreen Summit this year, you probably noticed that the same shows and producers seemed to crop up again and again in the main kids programming categories. In fact, it would be totally natural for an industry outsider to assume from the event that the US kids production industry consists of just a handful of studios.

It's neither difficult nor expensive to enter the Emmys, and the eligibility parameters are pretty generous, so the stumbling block preventing more companies from getting in on the game must be a lack of information. So let's rectify that, shall we?

October marks the beginning of the awards calendar for the Daytime Emmys, and the team kicks off the season by putting out a call for entries/judges and posting the rules & procedures handbook and registration/entry forms online at www.emmyonline.org. The association's database is somewhat limited, so if you're not currently receiving its *Emmy Essential* newsletter and other send-outs, email executive director Brent Stanton (bstanton@emmyonline.tv) and ask to join the distribution list.

Stanton isn't planning to make any drastic changes to next year's categories, so the ballot should still offer up the following 10 opportunities for kids TV producers to vie for accolades:

- Children's animated program
- Preschool children's series
- Children's series
- Children's/youth/family special
- Directing in a children's series
- Original song-children's and animated
- Performer in a children's series
- Performer in a children's/youth/family special
- Performer in an animated program
- Writing in a children's series

In terms of eligibility, programs must have aired sometime in 2007 on a platform available to more than 50% of the total US TV audience and in a slot between 2 a.m. and 6 p.m. Contrary to popular belief, foreign productions can enter—as long as they involve a US co-pro partner. The Emmys defines a series as consisting of at least three episodes, and programs must contain at least 2/3 original material. On the outs are projects that debuted theatrically, as home entertainment products, or in a previous awards year. Entry forms and fees are due back in early December.

Those Emmy statuettes don't come cheap, so producers do have to pay to play, but it's not prohibitive. The cost of entry varies by category between US\$150 and US\$400, and members

of the National Association of Television Arts & Sciences (NATAS) or the Academy of Television Arts & Sciences (ATAS) get a 50% discount.

Once the entries are submitted, the Emmy org gets a little help from its members in whittling the lists down to the projects that deserve an official nomination. Judges participating in this part of the voting process register in mid-December and must meet the following criteria for approval. They have to be NATAS/ATAS members who have worked in kids production for two of the past five years, or who have a significant body of work in children's TV over the past 10 years. Applications are reviewed on a case-by-case basis to

Paper ballots go out to the nomination judging panels in early January, and then they have about a week to put a tick beside every project they deem deserving of a nom before returning them to accounting firm Deloitte and Touche. Nominations are then announced in February, to great fanfare and celebration.

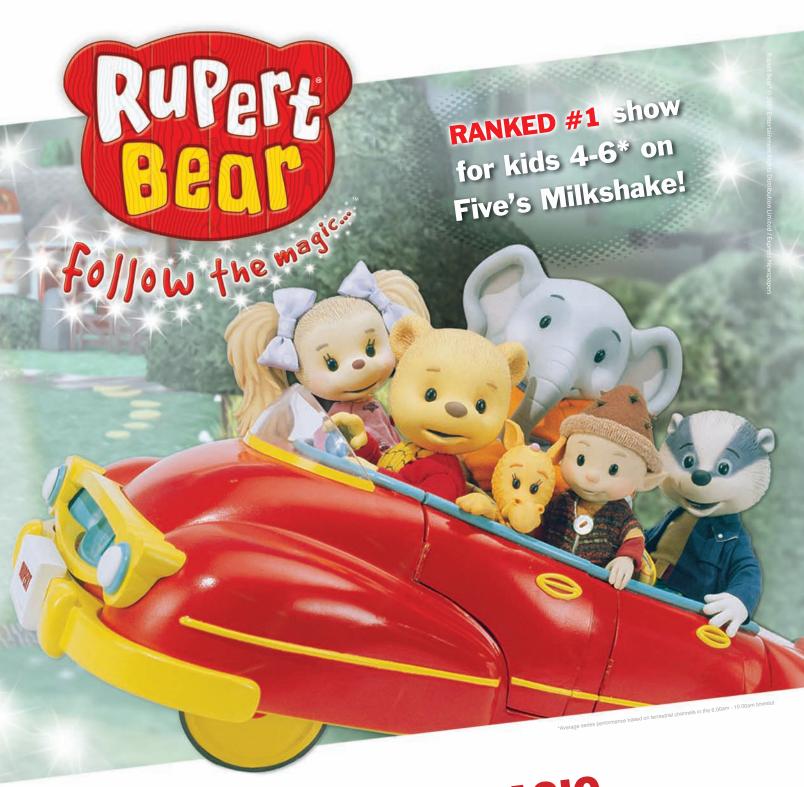
determine which categories each person is qualified to vote in.

Once they've recovered from the ensuing champagne buzz, producers whose shows have received a nod must provide a DVD to the Emmy org by end of March; each category has specific instructions for what the disks should contain, but all of those details will be communicated to nominees well in advance of the deadline.

The second voting phase takes place in May and involves panels of judges hand-picked from amongst the previously qualified group so as to avoid conflict of interest. They review the entry packages, watch the DVDs and then pick a winner in each category they're eligible to vote in. Ballots come back in at the end of the month, and then the winners are announced in mid-June at the Daytime Emmys' gala awards ceremony.

The Emmys added a new category for Children's Broadband content last year, and the entry process for this field adheres to a slightly different timeline and criteria list, which will be outlined fully on www.emmyonline.org come October.

The individual achievement in animation award is also a bit of an anomaly as it's a juried prize that may be given to more than one person or no one, depending on the field in any given year. It recognizes the work of storyboard artists, production designers, layout artists, color stylists, background key designers, animators and character designers, and is voted on by a panel of peer judges in L.A. at the end of January. Entry criteria for this special award is also fully outlined on the Emmys website. **JC**



FOLLOW THE MAGIC

52 x 10 MIN EPS







Kindle fires up on varied fronts

by jocelyn christie

the future of kids programming in the UK continues to be characterized as bleak by industry pundits, a new flame is lighting the landscape in hopes of finding purchase and building into a slow, steady burn. Kindle Entertainment was founded in January by co-directors Anne Brogan and Melanie Stokes, a pair of highly experienced children's entertainment execs who worked together for a number of years at ITV, Brogan as controller of ITV Kids and Stokes as head of development.

The dynamic duo has spent the last few months setting up their indie production facilities in Shoreditch's Hackney City Farm, a popular barnyard petting zoo smack-dab in the middle of London. They've also been putting together an initial slate of projects that can only be described as eclectic.

"With the UK kids production sector being under such financial pressures, it's wise to have a really broad slate," explains Brogan, who also finds that working with more than one team and shifting focus from project to project is creatively invigorating and often leads to cross-pollination of ideas.

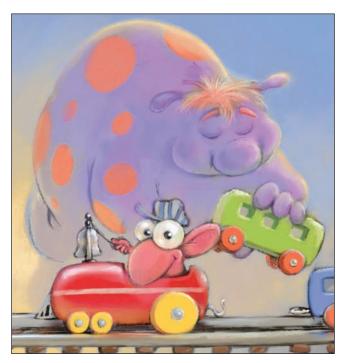
One concept that's getting a lot of attention from Brogan and Stokes right now is a live-actioner for Turner about a family of spies who've retired from their respective secret service agencies, but are having trouble letting go of the lifestyle and trappings of high-stakes espionage. Shooting on this 26 x half-hour series, which goes heavy on physical slapstick comedy, begins in April in Leeds and should take 24 weeks to wrap. The show was created by Paul Alexander (a scribe on My Parents Are Aliens), and Peep in the Big Wide World head writer Kathy Waugh is also on board. At press time, Turner was still determining which of its nets would carry the show, as well as testing potential names.

Kindle is also working on a 52 x 11-minute puppet-based series for CBeebies called *Big and Small*. Delivering a message about how difference can lead to greater, richer experiences than homogeny, the show juxtaposes careful and considerate Big with explosive and dramatic Small in charming storylines about finding ways to reconcile two very opposite personalities. In the lead-off ep, Small arrives on Big's doorstep with enormous luggage, hatstand and lamp in tow. A conscientious host, Big tries his best to include Small in all his games, but size is a problem. Big's swing is too wide for Small, who can't hold onto both sides or launch it into motion, despite his valiant efforts. Small eventually gives up trying and settles into despondency, but then Big suggests they invent a new game they can play together. Kindle is still looking for financing outside of the UK for this project, which should head into production in early 2008.

Picking up a thread Brogan and Stokes started at ITV last year, Kindle is currently shooting two family documentaries that will air on ITV1 in support of the summer launch of *Harry Potter and the Order of the Phoenix*. One of the companion pieces is a straight-up behind-

the-scenes featurette, while the other delves into the secrets and intricacies of the fantasy film's costumes.

And the studio is dabbling in feature films of its own, with a project that Brogan came close to doing as a TV series while at the BBC 10 years ago. Based on a book by Jamila Gavin, *Journey Through Midnight* is set in the Punjab region in 1947 and follows along as the families of close friends Edith, daughter of an English missionary, and Marvinder are torn apart by the events of Partition. Brogan plans to be shooting by May, in partnership with the Children's Film and Television Foundation and Impact Films.



Kindle tested many styles for CBeebies commission Big and Small, including this 2-D animated look, but determined that puppets will deliver the warmth and engagement the concept needs

Looking ahead, Brogan and Stokes are keen to ramp up original development over the next 12 months and are looking for an experienced exec to handle this part of the business. In terms of distribution, Granada International has first-look and last-matching rights on the lead-off projects that followed the pair from ITV, but moving forward, they'll contract third-party distributors on projects that need that expertise.

The goal is to maintain a diverse production slate that covers a variety of styles, genres and target demographics, although Brogan says it's unlikely the studio will get into much drama or factual entertainment. In the meantime, she and Stokes are actively on the hunt for co-production partners that share their passion for telling, listening to and developing good stories.



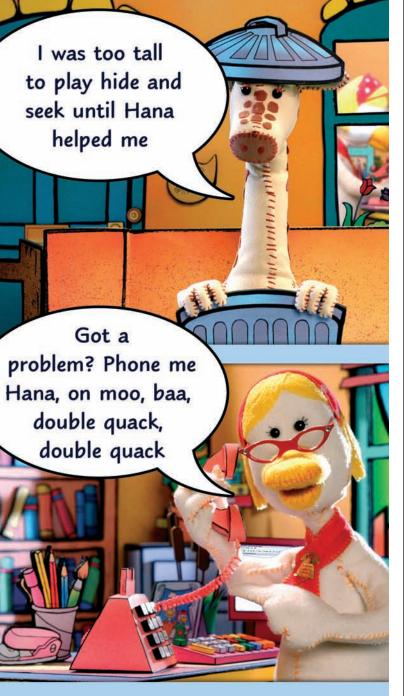
MORE THAN MEETS THE EYE...

NEW SERIES COMING 2008... 26 x 30 MIN EPS & 90 MINUTE SPECIAL



MIPTV 2007 - H4.20









ABC Enterprises aims for one-a-year co-pro output

ooking to replicate the success of its first-ever co-pro *Five Minutes More*, which won its time slot and averaged a free-to-air share of 64% with kids up to age four in its debut season last year, ABC Enterprises is actively combing the international market for new concepts to partner on. But the unit is shifting its focus up the demographic scale to zero in on older-skewing projects.



ABC Enterprises is working on the back end of its first co-pro Five Minutes More

Says Katie Cordes, who took over leadership of Enterprises as manager of product and content development last September, "We love preschool, and while I think the ABC will always have a place for preschool productions, at the moment we're focused more on cross-platform projects and school-age kids and tweens."

Cordes and her team are interested in live-action and puppet-based programming that doesn't come with a high pricetag, and half hours that can be broken up into 11-minute segments tend to work best for ABC Kids' air. Educational concepts and short-form content that can kick off online or on a mobile/broadband platform are also particularly appealing.

In the next three years, Cordes plans to rachet up Enterprises' copro activity level so that the division is pushing through one original series a year, as well as delivering new seasons of entrenched properties. The most valuable asset the unit brings to the bargaining table is access to funding since it rarely considers taking on projects that won't get a commission or presale from ABC TV. Its in-house financing experts also know a thing or two about how to tap into local subsidies and take advantage of internal production resources (i.e. scriptwriting, design work, location scouting, shooting).

And then after a show is on air, Enterprises can move brands through its many ancillary business silos, which include international distribution, licensing, publishing, events, video/DVD and digital media, to maximize back-end profits. On *Five Minutes More*, for example, the team is preparing to roll out a book series, DVDs and plush/gift products this month.

In terms of its own brands and IP, Enterprises is working with ABC TV on developing a live-action arts & crafts series, as well as hooking up with Canadian consultant Loredana Cunti to find a partner who can help translate Jeanette Rowe's Yoyo book franchise for the screen. **JC**



HAVE VINE – WILL TRAVEL!

 52×11 MIN EPS or 26×30 MIN EPS



MIPTV 2007 - H4.20







	la l				
Program	Broadcaster	Style/Format	Demo	Producer/Distributor	
Bernard	Nickelodeon New Zealand DRTV (Denmark)	CGI/52 x three minutes	family	BRB Internacional, Screen 21, RG, EBS, M6/BRB	
Fimbles	Discovery Kids En Espanol (US)	LA/65 x 20 minutes	two to four	Novel Entertainment/BBC Worldwide	
Hi-5 USA	TV Ontario (Canada)	LA/25 x 22 minutes	preschool	Like Us, Nine Films and Television/ Southern Star International	
The Shak		LA/70 x one hours	eight to 14	Nine Network/Southern Star International	
Little Princess (season 1) Little Princess (season 2) Little Princess (seasons 1 & 2)	TVP (Poland) Minimax (Hungary) RTV (Slovenia) RTP (Portugal) S4C (Wales) UBC (Thailand) MBC (Middle East) TV12 (Singapore)	2-D/30 x 11 minutes 2-D/60 x 11 minutes	preschool	TV-Loonland	
Magi Nation	Kids' WB! CBC (Canada) Radio-Canada	2-D/26 x half hours	six to 11	Cookie Jar Entertainment	
The Owl	SVT (Sweden) M-Net (South Africa) UBC (Thailand)	CGI/52 x one minutes	teens/family	TV-Loonland, Studio Hari, France 3/TV-L	
TMNT—Fast Forward	ITV (UK)	2-D/130 x half hours	six to 10	4Kids International	
Yin Yang Yo! (season 2)	Jetix block on Toon Disney (US)	2-D Flash/26 x half hours	six to 11	Jetix Animation Concepts, Walt Disney Television Animation	

A new daily essential

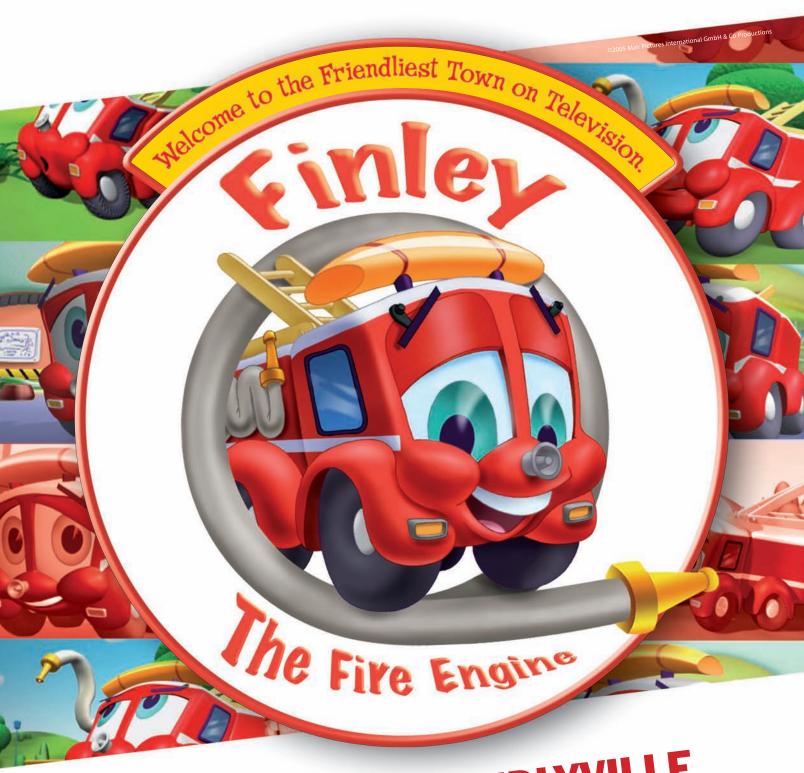


+ KIDSCREEN

Send us your feedback and news tips: Lana Castleman lcastleman@brunico.com, Online Editor or Gary Rusak grusak@brunico.com, Online Writer Tel. 416-408-2300 Advertising Contact: sales@kidscreen.com

Subscribe at www.kidscreen.com





WELCOME TO FRIENDLYVILLE

39 x 22 MIN or 78 x 11 MIN EPS









Brand new season this fall on

EUROPE













NORTH AMERICA





International Licensing Rights: Marathon Media - Patricia De Wilde - www.marathon.fr European Licensing Rights: Jetix Consumer Products - Richard Woolf - www.jetixcp.net North American Licensing Rights: CopCorp Licensing - Carole Postal - www.copcorp.com











DIEHRRD SPORTS FAN



Jalan SS6/16A, Kelana Jaya 47301 Petaling Jaya

sales contact

www.inspidea.com



"UpNext" continued from page 39

with heavy black outlines and uncluttered backgrounds, the show doesn't rely on a lot of dialogue; instead, visual humor à la vintage Looney Tunes keeps the plot ticking along, with lots of music and sound effects to entertain the ear. My Friend Rabbit was in pre-production at press time, and Nelvana was just finishing off scripts and assembling a crew in preparation for heading into production. The plan calls for the show (budgeted at roughly US\$250,000 to \$300,000 per half hour) to debut as part of Qubo's NBC Saturday morning block in fall 2007, before rolling out in Canada on Treehouse TV in '08.

Amberwood's Rollbots picks up speed

After a year and a half of careful development with Canadian kidcaster YTV, Amberwood Animation's CGI action-adventure series Rollbots is about to spin into production to make it to air by fall 2008. With a hefty budget of US\$10 million for 26 half hours, Rollbots is about a race of round robots who have arms and legs that retract into their otherwise perfectly spherical bodies. They live harmoniously in Flip City, which features an intricate network of rollercoaster-like tracks for getting around, and a trade-based tribal hierarchy for getting things done.

Series hero Spin is an orphan struggling to find his place amongst the community's 11 tribes. He hangs around the periphery of the CopBots' world of law enforcement, and these tough and grizzled crime-fighters take him under their wing as a rookie because he's the fastest robot in the city and a high-rolling daredevil to boot. Spin tags along while the CopBots work to keep the peace, and

it soon becomes apparent that there's organized crime afoot. A spooky SpiderBot called Vertex is on a mission to locate and pilfer 12 mysterious artefacts, and as is revealed over the course of season one, Spin's roots and destiny are all tied up in

this over-arching storyline. Rollbots targets kids six to 11, with a primary focus on 10-year-old boys.

The series is based on an original concept dreamed up by Michael Mulligan, who used to work at the Ottawa, Canada-based post house that polished up Amberwood's Hose Houndz preschool toon before he moved to Victoria, Canada to concentrate on building his web programming business. Scripts are in the works under the guiding hand of story editor Vito Viscomi, whose animation credits include Studio B's Being Ian and Yakkity Yak. Amberwood is in discussions with pan-European nets and US broadcasters for presales, and the project's toyetic nature has also led to early talks with toycos. N

Amberwood's CGI Rollbots saga has boys toy potential written all over it















presented in association with:



A two-day KidScreen conference with focused content and networking for licensing, marketing and consumer products executives.

SPEAKERS:

Gary Caplan,

President, Gary Caplan Inc.

Stan Clutton.

SVP, Fisher-Price

Flora Delaney.

Vice President, Optimal Advantage

Frederick Fierst,

Partner, Fierst, Pucci & Kane LLP

Anita Frazier.

Industry Analyst, Toys & Games, The NPD Group, Inc.

Lynn Godfrey,

Senior Director of Marketing, Ragdoll

Eddie Hayden,

Director of Male Action, JAKKS Pacific

Bob Higgins,

SVP Programming and

Development, Cartoon Network

Debra Joester,

President & CEO, Joester Loria Group

Tim Kilpin

General Manager/SVP, Boys/Games, Mattel Inc.

Warren Kornblum,

Chairman & CEO, Shadow Entertainment (former CMO Toys "R" Us)

Christina Miller,

Vice President, Consumer Products, Cartoon Network Enterprises (CNE)

Bruce Morrison.

Senior Vice President, Sales, The Americas, Disney Consumer Products

Al Ovadia,

President, Al Ovadia & Associates, Inc.

Gary Pope,

Partner, Kids Industries

Cynthia Rapp.

Vice President & Creative Director, Cartoon Network Enterprises (CNE)

Holly Rawlinson,

VP Licensing & Entertainment, Pokémon USA

Stacey Reiner,

Director of Licensing & Product Development, Ragdoll

Melissa Segal,

Founder & Chief Innovator, BRANDOLUTION

Ty Simpson,

President, Ty's Toy Box LLC

And more...

Speaking opportunities:

Meredith Jordan, mjordan@brunico.com

SESSIONS 2







- **→** Think-tank: Industry Leaders on the **Issues of the Day**
- **→** Property DNA: How to Identify Your Property's "It" Factor
- **→** The Retail Landscape: Where's the Opportunity?
- **→** Direct to Retail: Deadly or **Dyn-o-mite?** (Debate)
- ➤ What Makes a Good Promotion?
- **→** The Proof is in the Packaging: **Designs that Sell**
- **►** Launch & Longevity: Building Your Brand Through Online Retail **Partnerships**
- **→** There's No Such Thing as **Overexposure: Building Buzz**
- **→** Trendspotting: Kids At Leisure
- → 10 Kids Products that "Wow" & Why

Seek kid consumers & retail attention?

License, Manufacture, Distribute, Market kids licensed products?

Mini Tracks

Ask-An-Expert Series

Retail Spotlights

Case Studies

- **→** Breathing New Life into **Teletubbies at Retail**
- **→** Pokémon: Takes the Driver's Seat

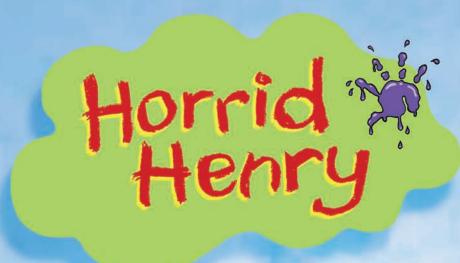
Network with

Cartoon Network Enterprises • Disney Consumer Products • Fisher - Price • Jakks Pacific

Manhattan Toy • MGM Consumer Products • NTD Apparel • Pokemon • Ragdoll • RC2 Corp • Sony Pictures Entertainment • Upper Deck Company

presented by:







Visit Ws at Mip TV Booth L5 01

Nobody's Perfect!

Based on the best selling books by Francesca Simon, illustrated by Tony Ross









BRINGING UP BABY INFANT LINES NEED CARE TO GROW

by lana castleman

Babies don't play favorites, but new moms like sharing classic characters with wee ones aking a go of it with an entertainment property in the infant/juvenile product market isn't as simple as setting baby versions of key characters against pastel backgrounds and churning out the goods. But with the US birthrate up by 1.6% and affluent boomers aging into the grandparent bracket, the industry may be poised to see some steady growth over the next few years, and licensing

stands a decent chance of figuring into that upswing.

Before you dive in head-first, though, there are a number of factors to keep in mind. First and foremost, as president and CEO of licensing agency Joester Loria Group Debra Joester points out, babies don't play favorites. "You don't have that kick-in-the-knee factor where the child is telling the parent they have to have their favorite character." Since parents are the target consumers for infant products, the property has to resonate with them—particularly moms—and new, kid-centric IPs that aren't on the radar of grown-ups will have a tough time breaking in.

Recent research conducted around the Care Bears, which Joester and owner American Greetings have had in the infant market since 2003, revealed that moms evaluate every product that enters the new nursery very carefully. "Getting ready for a baby is expensive," says Joester. "And mom doesn't want anything that's too faddish; she is prone to buying characters that she knows by name." Echoing this insight, Warner Bros. Consumer Products SVP of worldwide marketing and TV & studio licensing Maryellen Zarakas —whose Baby Looney Tunes juvenile goods have been at retail since 1993—says

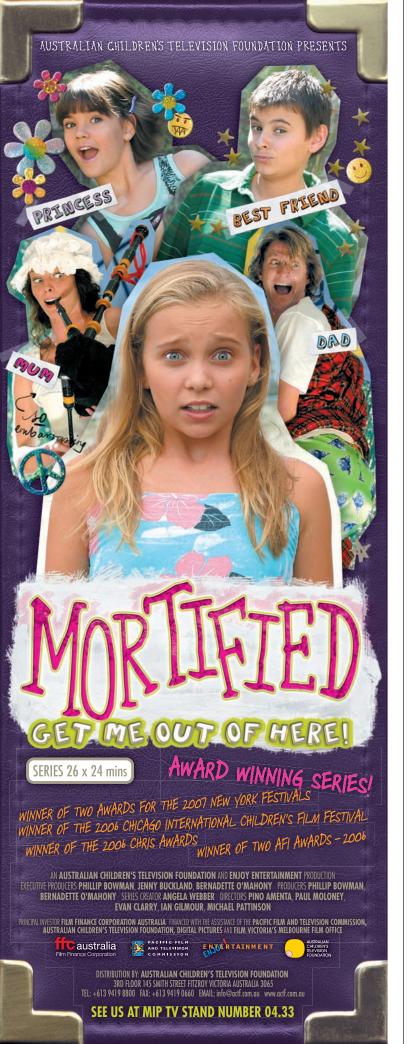
moms who are open to licensed goods typically look for characters that evoke their childhood memories, characters they want to share with their newborns.

Winnie the Pooh: Category king

Of course this penchant for the past is a significant factor contributing to one of the biggest obstacles an upstart licensor faces when trying to attract licensees and retail placement: Winnie the Pooh. As a brand that stretches from infant to adult merch, Disney Consumer Products' juggernaut pulled in US\$6.9 billion in global retail sales last year and dominates the licensed infant market. Infant products comprise the largest percentage of Pooh merchandise available. And according to industry researcher The NPD Group's most recent tally, Pooh tops out in the significant infant licensed apparel segment. Additionally, Pooh infant goods have found shelfspace at virtually every level of US retail, including Wal-Mart, Target, Babies 'R' Us, department stores and specialty stores.

The first range of Pooh baby product rolled out in 1995, and the property now has a presence in most infant categories, including home furnishings, room décor, bedding, apparel, toys, feeding systems and diapers. Because of the property's dual lineage in literature and animation, DCP has been able to triple its product offerings with three unique lines: Classic Pooh (evocative of E.H. Shepherd's line drawings), red-shirt Pooh as seen on TV and in feature films, and a newer baby Pooh.

Segmentation also presents the ability to ramp up retail exclusives and expand reach. In the last two years, for example, DCP has had quite a bit of success with the Classic Pooh line offered exclusively at Target, which began with featured apparel, bedding, diaper bags and gift sets. In 2005, sales grew by 20%; and the following year, DCP expanded the line considerably, moving into furniture, stationery, framed art, health & beauty and even outdoor garden categories.





Solid sell-through has continued since then, and a Classic Pooh pack-and-play, swing and walker have been added to the range and now lead Pooh infant product sales at Target. Elsewhere, DCP launched two new infant Pooh lines last year that got snapped up by high-end boutique retailers.

According to Simon Waters, VP of global franchise management for infant, toddler and preschool, Pooh's ability to be both gender-neutral and gender-specific has also driven his success. Waters says current US figures show 80% of moms know the sex of their child before it's born, so creating sex-specific product is becoming increasingly important. The gender treatment is determined by category. So for products where gender doesn't matter, like feeding sets, SKUs feature Pooh and friends. But for bedding schemes and apparel for newborns, separate ranges will be defined by boy- or girl-appropriate colors and art.



Boy-centric product was dropped within a year of Care Bears' launch, while Winnie the Pooh products (right) own the infant space

Re-inventing classics for today's parents

Heritage does count for a lot when it comes to attracting parents, but as Sesame Workshop learned, licensors also need to look for a unique way to broach the market. The non-profit's Sesame Beginnings infant line, which features baby versions of Elmo, Cookie, Big Bird and crew on product and in a line of DVDs, entered the market in 2005 with the aim of serving parents' needs as much as baby's.

The DVD content that underpins the line is all about teaching parents how to play and interact with their newborn, something anyone who's ever struggled to remember the words to a nursery rhyme can appreciate. This then carries through the rest of the product line, so packaging on Sesame Beginnings feeding systems, for example, comes with tips and handy hints on how to use the product, while toys encourage sing-alongs and lap games. Beginnings launched Sesame into the juvenile products aisle, and so far, says global consumer products VP and GM Maura Regan, it has expanded brand opportunities as opposed to cannibalizing them.

After the Care Bears' initial foray into infant products, Joester had to do some fine-tuning. Her experience in the category helped steer the program away from hard goods such as strollers, travel systems and large-scale furniture. "That is competitive space, dominated by large products, and there's not enough floor room at retail," Joester explains. Sticking to soft goods, the licensee roster has grown from three—Baby Boom (infant bedding), Kids II (infant plush) and infant layettes (Gerber)—to more than 10, including infant apparel and playsets by Children's Apparel Network, feeding systems from Zak Designs and a direct-to-retail deal with Target for diapers.

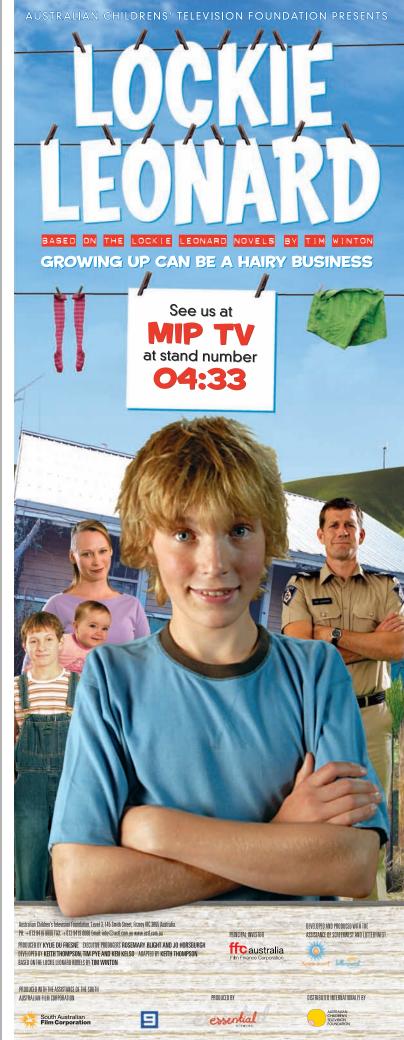
Additionally, research has shown moms prefer Care Bears for girls, so boy-skewing and gender-neutral offerings were phased out of the lineup after the first year. Some might find it limiting, but Joester contends going gender-specific can increase product turnover and retail floor space, if it resonates. For something like nursery décor products that rely so much on coordination (the bedding must match the blankets, lamps and carpets, of course), SKU numbers can quickly pile up, and significant sales are possible. It's also important to make sure marketing efforts present the product as one grouping. For example, Joester worked with Sherwin Williams to coordinate paint colors with Care Bears bedding. "You have to help make parents' choices easy and make the execution of the nursery successful," she explains.



What works and doesn't, and when to say no

At the heart of the nursery is the baby's crib, and in order to get mom to buy into an entire room-scape, you've got to start with compelling bedding, making it a fundamental product in this space. "If a mom comes on with bedding, you have to believe, at least at the mass level, that she is going to look to accessorize the room with a matching mobile, lamp and wall borders," says Jonathan Breiter, EVP of The Betesh Group, parentco of Baby Boom.

For Barbara Laiken, president of El Segundo, California-based room décor manufacturer Lambs & Ivy, it's important that licensed bedding be equal in quality to non-branded offerings because the category is very competitive. And with licenses Hello Kitty and "Bringing up baby" continued on page 60





Lion Toons

www.liontoons.com sales@liontoons.com +34 93 423 03 62

Copyright © 2007 Lion Toons, s.l. All Rights Reserved



Yo Gabba Gabb

by emily claire afan

pstart preschool series *Yo Gabba Gabba!* has been turning heads on the international scene, especially since scoring a pick-up from Nick Jr. that will see it hit US airwaves this fall. The urban-inspired variety show created by The Magic Store (helmed by a group of Gen-X dads) puts a fresh spin on retro style and sounds, and co-pro partners Wild Brain and RDF have set the property's licensing wheels in motion to keep up with its momentum on the TV side.

Managing international distribution and L&M activity, RDF Rights in London, England is working closely with San Francisco-based Wild Brain



towards rolling out first-phase products in fall 2008. Deals for two of the program's three anchor categories are inked, with Toronto, Canada's Spin Master winning the master toy license and Nickelodeon Home Entertainment/Paramount Home Entertainment taking on video/DVD rights in the US. Wild Brain president and CEO Charles Rivkin says a publishing deal is close to being finalized. Looking ahead, the long-term plan is to expand the brand's CP reach with stationery, apparel, accessories, gift products and packaged foods partners in 2009.

As for international plans, broadcast deals covering the UK, Italy and Ireland are in advanced stages of negotiation, and RDF is actively pursuing presales in additional territories. Versioning for international audiences should be relatively easy since the costume characters'

a! goes global

mouths don't move. But interestingly, RDF director of family entertainment Nigel Pickard is wide open to formatting scenarios. "International broadcasters can have a real investment with their own talent, which we can produce, or we can work with their local producers from territory to territory," he says. Although the immediate focus is on selling the show globally, the company is already working on international licensing programs that will start launching in late summer '08.

In true grassroots style, The Magic Store posted clips from Yo Gabba Gabba!'s trailer on its website last spring and they caught



on with adult viewers, eventually racking up 1.9 million views. That's when Brown Johnson, EVP and executive creative director of Nickelodeon Preschool and GM of Noggin, caught wind of the concept and set The Magic Store up with Wild Brain to get a 20-episode mixed-media series off the ground.

With a heavy hip-hop influence, the magazine-style show targets kids up to age five, with host DJ Lance Rock (Lance Robertson) bringing a cast of kooky costume characters to life with the words, "Yo Gabba Gabba!" in each episode. Wild Brain's toyco/retailer offshoot Kidrobot is actively helping to steer the look and feel of the series, putting a distinct design stamp on character models being used in filming. \scrick\text{\mathbb{K}}





"Bringing up baby" continued from page 57

Snoopy, the company is constantly refreshing the look of the product and adding up-scale fabrics such as ultra suede, quilting and chenille to blankets and comforters. New themes with different color stories and fabric assortments roll out every 18 months or so. She adds that infant bedding and accessories sometimes feels like a recession-proof business. "No matter what goes on in the world, parents are still doing their nurseries—they may not buy a new car or take a trip, but they're going to take care of the nursery."

Of course, the product is built on the style guide, and special care has to be taken on the licensor's part to provide appropriate material. Breiter encourages licensors to explore coordinated color themes thoroughly and has found, ironically, that infantilized characters don't always work on infant product. "We've fared better when the character stays intact and the backgrounds become different," he says. "It maintains the true appeal of the character."

Care Bears' infant style guide, for one, reflects the property's classic illustrations rather than the look of the animated characters. "It's really designed to meet mom's needs and appeal to her desire for something that is more classic and less promotional," says Joester. The guide is also updated seasonally with new color palettes and themes.

As for what doesn't work, licensors need to keep an eye on product and character appropriateness. Sometimes, you just have to know when to say no. For example, Breiter's Baby Boom found the one category in which Care Bears didn't sell was diaper bags. The property's girl skew, it seems, may have been too much for dads to bear. "A diaper bag is very visible," says Breiter. "And I don't think many men want to walk around with mommy's diaper bag." Care Bears has since found another bag licensee, but Breiter says his company has been more successful with gender-neutral styles and brands such as Carter's.

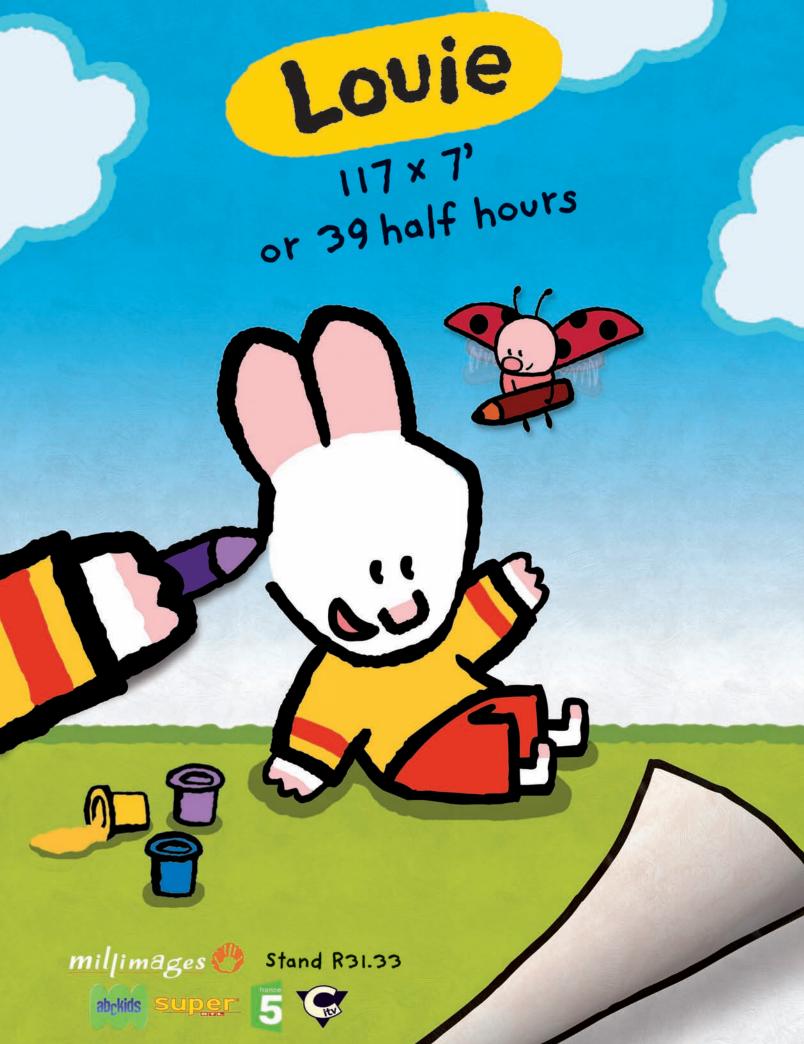
There are also some characters that are just not a good fit for infant products. WBCP's Zarakas says the Looney Tunes characters were able to age down successfully, and a 2006 property refresh has softened the characters' lines and colors even more. Also, the personalities of baby Bugs, Taz and Daffy seem to correspond to children's growing personalities, which moms like. However, Zarakas doesn't think the new DC Comics SuperFriends toddler line that's rolling out this fall with chunky action figures intended for preschool hands would work for infants. "I can't emphasize enough how important it is to not just take any property and make baby versions," she says. "It has to make sense and be appropriate for that target."

With files from Emily Claire Afan

PROPERTYLISTING

Licenses recently granted

Property SPG: Slumber Party Girls	Granted by DIC Entertainment	Granted to Mattel	Product category dolls, accessories, playsets, DVD games, publishing, home entertainment, apparel, interactive, novelty	Demo girls	Release date spring 2008
Wow! Wubbzy!	Nickelodeon	Starz Home Entertainment Fisher-Price Hasbro Scholastic Simon & Shuster Meredith Children's Apparel Network SG Footwear Dream Apparel Berkshire Unique Bakery Crafts A.E. Nathan CTI Industries	DVD/video master toy games, puzzles publishing coloring/activity books sound storybooks apparel footwear sleepwear headwear, accessories party goods cake decorations over-the-counter fabrics Mylar balloons	preschool	spring/summer 2008 fall 2007 spring/summer 2008
Star Wars	Lucas Licensing	WizKids	PocketModel trading card game	kids	June 2007
The Doodlebops	Cookie Jar Entertainment	iToys	toys	kids	fall 2007
Build-A-Bear	Build-A-Bear Workshop	The Game Factory	video games	kids	Christmas 2007
The Saddle Club	Big Tent Entertainment	Breyer Animal Creations	master toy	girls	fall 2007
Shushybye	Shushybye	Adorable Kids	sleepwear	infants/toddlers	fall 2007
Dork Hunters from Outer Space	BKN International	Character Group	basic and feature plush, action figures, toy vehicles, accessories, playsets, activity, arts & crafts, interactive toys, board games	kids	summer 2008







News in Brief

Kidz Entertainment's M&A streak not over yet

Licensing agencies Kidz Entertainment and EEMC are moving forward with a merger that gives them access to new markets and renewed resources. Management of the combined entity will be handled out of Kidz Entertainment's headquarters in Copenhagen, Denmark, and the new venture plans to capitalize on opportunities in growing Eastern European markets for brand marketing and merchandise. This move comes on the heels of Kidz inking a deal with Finnish company Pro Licensing

to create Kidz Entertainment Finland at the end of last year.

The company's clients in the Nordic region include MGA Entertainment, HIT Entertainment and Hasbro. Based in New York, EEMC has established

In New York, EEMC has established licensing programs in Eastern European markets for licensor partners including DIC Entertainment, Hallmark and Nickelodeon.

Bratz may soon have a bigger profile in Eastern Europe, thanks to the Kidz/ EEMC merger

Chorion widens the teen fashion footprint of Mr. Men and Little Miss

Expanding the program for classic kids book property Mr. Men and Little Miss this fall, Chorion has racked up three new soft lines licensees for mid-tier retail. Daywear manufacturer Briefly Stated will release a range of junior sleepwear and undies for back-to-school, while ES Originals rolls out fashion stationery, handbags, totes and backpacks for teens, and Freeze launches trendy T-shirts for juniors and young adults. An impending animated sketch comedy series should help invigorate the brand with younger consumers when it launches in fall '08 (see "Cool New Shows" on page 88), and the Chorion consumer products team is no doubt ramping up a comprehensive merch program in support.

Top juvenile products trade show opens its doors to mass-market buyers and licensors

As JPMA prepares to bow out of the trade show game after its swan-song event this month, juvenile product manufacturers are already flocking to an alternative venue for selling to retailers. Enter the ABC Kids Expo, a four-year-old event that attracted 10,000 attendees and was singled out as one of the fastest-growing North American trade shows by *Tradeshow Week* last year.

ABC Kids was traditionally set up as a show for specialty retailers only, but the event's organizers have decided to open up to mass-market buyers and licensors for the first time this year to fill a market need in the wake of JPMA's exit. But the first two days of the 2007 show, which takes place in Las Vegas from September 7 to 10, will still be exclusively set aside for manufacturers and specialty retail players.

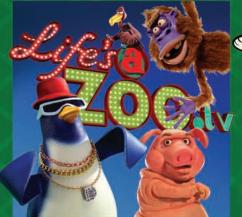
Larry Schur, president of All Baby & Child, which produces the event, says attendance of apparel and toy manufacturers has been on the rise for the past couple of years, and he anticipates seeing a lot more licensed product on the show floor this year with the entry of licensors. Among last year's attendees were Fisher-Price, LeapFrog Enterprises, RC2 Brands and Baby Einstein, all of which do a considerable amount of business with licensed product.

COFFE NEW SERIES

IN PRODUCTION & DEVELOPMENT



BAILEY THE WONDER DOG 26×11 Preschool



LIFE'S A ZOO TV 13×22 Teen & Up



BRUNO AND THE BANANA BUNCH 26×11 Preschool



NERDLAND 13x22 Teen



TIGGA & TOGGA 26x3 Preschool



SOX IN A BOX 13×22 Teen

See us at MIPtV
Booth-04.11

P-1.416.340.8869

Contact: eileen@cuppacoffee.com www.cuppacoffee.com

53 Ontario Street. Toronto, Ontario, M5A 2V1, Canada

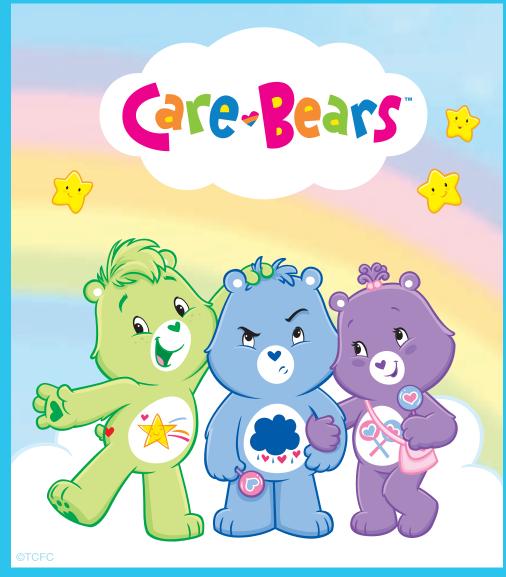


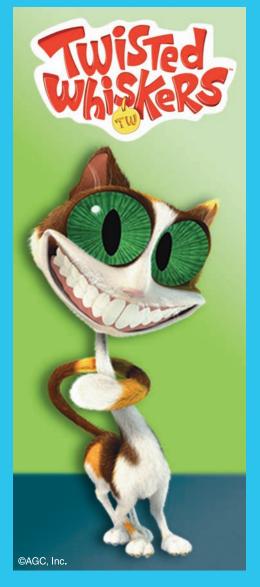


















For distribution opportunities on Strawberry Shortcake please visit the DIC Entertainment Stand 17.01. Also contact Ryan Gagerman, Leslie Nelson or Dan Waite at DIC Entertainment.

RGagerman@dicent.com (Australasia) Inelson@dicentertainment.com (Europe) dwaite@dicentertainment.com (Latin America)

For co-production or distribution opportunities on all other properties please visit the AG Properties Stand 20.08. Also contact Colin Mendoza at AG Properties.

highgate.agency@comcast.net







MATTEL MAKES HISTORY WITH POLLY WHEELS

by kate calder

When girls went nuts for dolled-up Hot Wheels in focus groups, the idea for Polly cars was born attel is finally giving girls who covet their brothers' Hot Wheels a ride to call their own. Making history as the first line of diecast toy vehicles designed specifically for girls, more than 50 Polly Wheels models cruised into US retail at the start of the year. Priced to collect at US\$2.99 apiece, each car comes in a different girl-friendly color and sports a removable doll.

Stephanie Cota, VP of girls marketing at Mattel, says the cars were developed to re-establish the micro-scale of the 17-year-old Polly Pocket line, as well as to tap into an underserved interest in vehicle play that was discovered during focus group testing 18 months ago.

When Mattel's researchers presented clusters of five-to nine-year-old girls with Hot Wheels cars painted pink, "they flipped out," says Cota. The testing sessions also revealed that while commercial car brands and models weren't on girls' radar, they were very interested in the color of the car and the style of the accompanying Polly doll.

"We immediately saw that vehicles resonate with little girls very differently than they do with boys," says Cota. "If you give girls a car, they create a little story around it, and the way they collect and display the toys is also different."

These insights went into producing the Polly Wheels Race to the Mall playset (US\$34.99), which is scheduled to hit retail in June. Its play pattern fuses competitive racing with social networking, so girls put Polly and her friend Lila into two cars and then race to the mall. A shopping bag pops into the trunk of the winning car as it crosses the finishing line. The toyco is looking at creating playsets based on a host of other locations with girl appeal for 2008.

Mattel has also stepped up its marketing efforts to get the word out, landing Polly Wheels on the showroom floor at the New York International Auto Show from April 6 to 15. Sticking out amongst the high-octane sheen and chrome at Javits Convention Center, Polly Wheels' pink-and-purple booth will showcase the tiny cars on wee rotating pads, with a girl-powered Polly racing team on hand to demo the cars and track.

Cota says the goal during the first half of the year is to build on Polly Wheels' collectibility, which will be a focus for TV spots this fall. And as far as in-store promotions go, Mattel is taking advantage of the toys' diminutive size by using clip strips, counter displays and sidekicks to merchandise the entire Polly World line. An online hub for girl collectors is also slated to launch by year's end. \script{\mathbb{S}}

The truth about POP displays

by kate calder

the words "some assembly required" give you anxiety? Have you ever found yourself fumbling through instructions that seem to require an engineering degree to decipher?

Toy manufacturers take note: Anecdotal evidence suggests that stylish and expensive POP displays often go unused if store owners—or more likely stock clerks—can't figure out how to assemble them.

"A lot of companies are wasting their money on POP displays. They are often so poorly designed or difficult to understand that I don't even try to put the things together," says Rick Grossman, who owns and operates a Learning Express franchise in Hillsborough, New Jersey. With 2,700 square feet of toy-selling real estate, Grossman's shop usually houses three or four displays, but any more than that and the space starts to look cluttered.

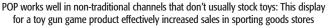
At KB Toys, POP displays are greenlit at the corporate level by a visual marketing department. Director of advertising and sales promotion Geoffrey Webb says the display prototypes are scrutinized to determine how easily they can be assembled, as well as how they will hold up to, say, being side-swiped by a stroller.

Even more important than easy assembly is how a particular display will

benefit the store's sales, and retailers say most marketers don't give this consideration enough weight. "I want to feature the item that's giving me the most profit. That's what's going to make me display your merchandise instead of someone else's," says Grossman.

Or to put it more bluntly, "Retailers don't care about making you money," says Rod Hoffman, owner of design firm The Big Eye

JE GAME! THE NEXT GENERATION



Studio in Ramona, Oklahoma. With more than 20 years experience designing product and packaging for the toy industry, Hoffman says manufacturers are better off putting resources into making sure their products stand, stack or hang. Because if a retailer isn't interested in their stand-alone display, they'll have to eat the price of it. A display that occupies 5% of floor space,

only half of which actually houses product, is eating up precious real estate which could be used for product that's selling through briskly, explains Hoffman. "It's hard enough to get into retail—you don't want to create problems once you're there," he adds

Hoffman says shelves are still the prime location in toy stores, so designing endcaps is a great promotional strategy. And switching to the new hanging clam blister packaging allows the retailer to pack more SKUs in a square foot.

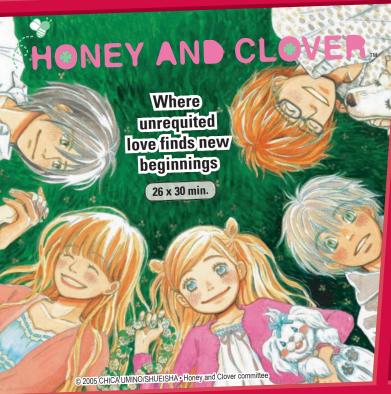
In-store videos are a new trend that take up little retail space and have the potential to really promote and move inventory. Hoffman recently helped a manufacturer make a DVD for a toy gun game that runs on in-store monitors. The 30-second spot cost approximately US\$50,000 to produce, but Hoffman points out that this expense is still cheaper than a flock of POP displays that may just get tossed.

The outlook on POP displays isn't entirely bleak, though. Webb at KB Toys says the displays are often set up to coincide with a special sale or gift-with-purchase promo. And Grossman's Learning Express store has at least one display that he says is so attractive it lasted a year on the floor, which is a lot longer than the typical two-month lifespan of POP stands.

POP displays also have a lot of merit in non-traditional channels that don't usually sell toys. The toy gun game that Hoffman worked on sold well in sporting goods stores, thanks in part to a free-standing display that showcased the product for a month next to the in-store video monitor. And he also created a refillable wooden display for the toyco's old-style cap guns that sell in specialty shops.











For more information, please contact:

Consumer Products consumer products @viz.com

International Licensing and TV Sales europe@viz.com latinamerica@viz.com Animation, manga, licensing and more!



Little Tikes gets makeover and marketing

■oyco MGA has been busy beefing up the Little Tikes preschool brand it acquired last year, increasing the line's market profile and infusing the products themselves with new RFID technology.

"The brand already has such a high awareness unaided, which is a gold mine," says MGA CEO Isaac Larian, adding that there hadn't been consumer advertising for Little Tikes in the last few years. He says the company has 100 new products on deck for 2007, and plans to spend US\$10 million in marketing the brand through TV spots and

The new Play Smarter line of playsets, scheduled to hit shelves this fall, will be the first to get a makeover. Cook & Learn Kitchen (US\$99.99), for example, makes cooking sounds and plays

songs to reward kids for using programmed recipe cards, either in free play mode or learning mode. The Build & Learn Busy Builder Workshop (US\$99.99), meanwhile, has life-like toy tools that make real sounds, and little ones can practice assembling a motor that rumbles when the gears are turned. And Corner Store Shop & Learn (US\$49.99) is a grocery store



RFID brings MGA's revamped Little Tikes Cook & Learn Kitchen to life with sounds and interactive play cards

checkout station where kids scan items and learn to recognize foods, colors and numbers. Caregivers can adjust the level of difficulty to suit their child's developmental stage, making the play pattern more or less challenging accordingly.

MGA has also revamped Little Tikes' iconic Cozy Car Coupe line, which has sold more than six million units since it launched 27 years ago. The product range now includes the Drive & Learn Cozy Coupe Steering Wheel console (US\$29.99), which takes would-be drivers through animated environments and teaches shapes, colors, letters and numbers along the way.

An inflatable water toy line—the granddaddy of which is a two-story deluxe water park complete with water cannons, slide,

splash pool and water lounge-will also make up a good chunk of Tikes' expanded product offering. Meanwhile, MGA is working on growing the brand's existing sales channels at mass and specialty retail, daycare centers and non-traditional outlets such as home and garden stores. KC

Retailers court consumers with Cranium exclusives

ame manufacturer Cranium is pushing the boundaries on retail exclusives with its fall 2007 lineup, following up last year's TRU exclusive for Mega Fort. This time around, the Seattle-based company is launching two of its games exclusively at different

retailers.

Strategy games move quickly at Target, making Cranium's Triple Triumph a perfect exclusive fit

Four-in-a-row puzzle game Connect-O-Round (US\$14.99) will roll out at Toys 'R' Us, while 3-D strategy game Triple Triumph (US\$19.99) heads to Target.

Cranium's current motivation to do exclusive business is different than it was 10 years ago, when the company's namesake game launched in US Starbucks outlets. With a much bigger product line at mass retail, the toyco is experimenting with tailoring products to suit each retailer's distinct

consumer base.

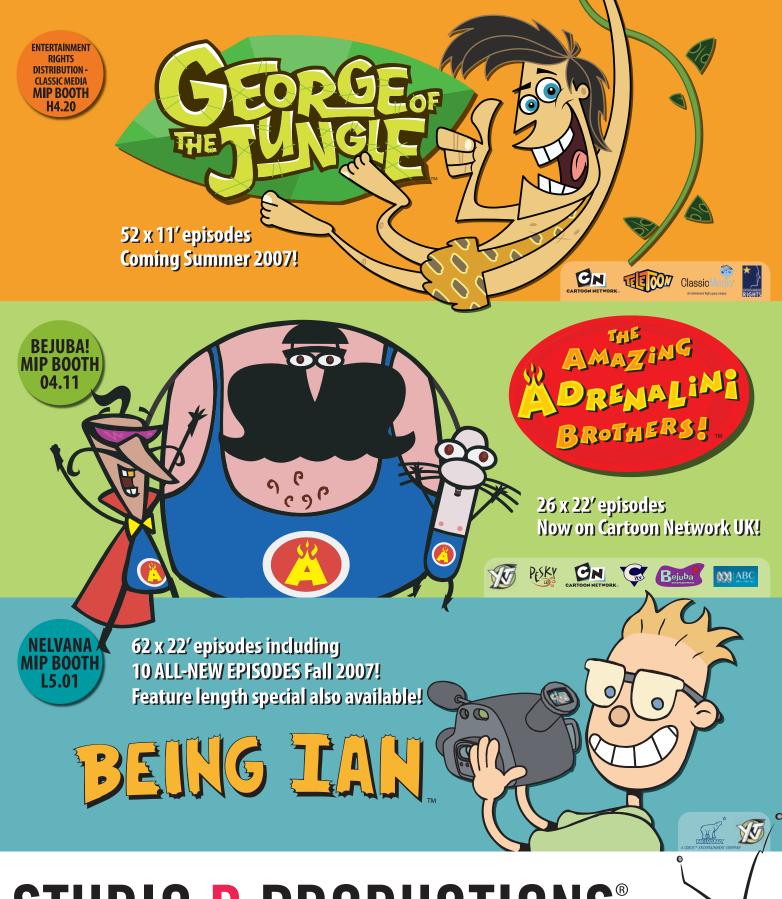
Having experienced strong sales with Cranium's strategy games in the past, Target approached the company and asked it to create another game in that genre, which led to Triple Triumph, says John Buchanan, VP of channel marketing and sales at Cranium.

Buchanan explains that TRU tends to serve the kids and family market. so for this account, Cranium redesigned a small grab-and-go game it had previously developed so that families could sit around a table and play it together; that's how Connect-O-Round was born.

Buchanan says Cranium's retail partnerships extend to merchandising and marketing the exclusive toys as well. The promotional plans for Triple Triumph and Connect-O-Round are still in the works. But last year's Mega Fort push included a TV spot, unique in-store merchandising and placement, and feature space in Toys 'R' Us flyers.

Buchanan says Cranium's retail partners negotiate specific time frames for their exclusive products, so while some games may be available through one retailer for the entire life cycle of the product, other deals will cover a short period of time, after which broader distribution will kick in.

In 2006, the company experienced a 25% increase in sales and a 60% increase in Craniacs, devoted Cranium fans who belong to an online community the company runs. Part of this uptick can be credited to Mega Fort, so Cranium is talking to all of its major retail partners about future exclusives. **KC**



STUDIO B PRODUCTIONS®

For the Buzz on our shows, go to www.studiobproductions.com









by kate calder

Vegetable carts and bioscopes? It's all in a day's work for Sesame's grassroots marketers in India or as much ink that's been devoted to the potential of the Indian market for kids entertainment properties, not enough has been made of the very real physical difficulties involved in working in the region. For example, how do you build exposure for a kids show in a market where millions of children have no regular access to

TV? Sesame Workshop faced that challenge head-on last year, and learned that ingenuity and a willingness to adapt to local terrain are crucial to making inroads in the region.

When Galli Sim Sim (the Indian version of Sesame Street) began airing on Cartoon Network, POGO and Doordarshan last year, Sesame Workshop India was tasked with reaching kids who had no TVs in their homes. The team developed a mobile-viewing program whereby a branded van containing a large, portable TV screen would travel to some of the bigger slums and resettlement colonies in New Delhi and broadcast the show for neighborhood kids. A fiveday pilot project that took place last September seemed to work, with more than 4,200 kids and their caregivers gathering when the van rolled into their communities.

In keeping with Sesame Street's original vision, Galli Galli meshes learning and entertainment, but it also pays close attention to the

specific cultural and educational needs of Indian children. For example, dubbed segments based around classic *Sesame* characters alternate with original skits starring native Muppets, such as schoolgirl Chamki and Boombah the lion. Across the board, the kids were quite taken with the show.

But there were three significant problems with the grassroots program. First off, even though 300 to 400 people at a time could watch *Galli Galli* eps via the mobile units, the large-screen format meant screenings had to take place after dusk, limiting the number of children who could attend. Then the price of fuel, electricity and production costs weighed on the sustainability of the venture. And finally, the van was simply too big to navigate many of the narrow streets that wind through the country's urban areas.

So Sesame India went back to the drawing board. This time, the team took a careful look at traditional transportation used in New Delhi and turned to the push cart, which is often tapped to move vegetables and consumer goods around the city.

So these days, a small fleet of modified carts decked out in Sesame Street branding zip up and down India's crowded lanes. Each one houses a battery-powered portable TV set and DVD player, and a single operator is able to move the cart, play the show and give kids and parents activity worksheets that reinforce the program's educational components.

As of this month, eight carts in total—five in Mumbai and three in New Delhi—are dedicated to bringing the *Galli Galli* experience "India" continued on page 76



Unplugged and coming unglued? Nick assesses how kids fare without access to tech

what you have until it's gone. But when it comes to kids, as Nickelodeon has discovered, it may be doubly true. In a time when more than half of all 12- to 14-year-olds in the US have a cell phone and have never known life without the internet, the company's research team recently set out to better understand the relationship kids have with technology by asking a group of them to go without it for 10 days. Summed up in a report entitled *Living in a Digital World*, the study's findings yield some interesting insights for marketers and advertisers trying to reach kids through these platforms.

"Tech devices are so commonplace in our lives that the real motivation for using them has become subconscious," says Marsha Williams, who oversaw the study as SVP of research and planning at Nickelodeon Kids and Family Group. In fact, some common assumptions about why kids use certain gadgets proved to be completely wrong, and that surprised even Williams.

Nick's researchers approached fifth- and eighth-graders who were heavy users of a technology—be it TV, internet, cell phones or video games—and persuaded them to give it up for 10 days. Additionally, a fifth group agreed to renounce exposure and access to all video devices, including handhelds, computers and TVs. Williams and her staff then opened up a 24-hour toll-free hotline that any participant could call to discuss (or complain about) their experience.

For its part, the team phoned each child daily to check in, and the net offered participants an honorarium upon completing the study. Basically, the program hinged on the honor system, and Williams isn't ashamed to say her team dangled the money like a carrot to keep kids honest and motivated to stay technology-free. All of the kids made it through; in fact, Williams says it was the parents who were the worse for wear, in some cases.

In the internet deprivation group, parents found themselves more involved than ever before in helping their kids manage school work. Though kids (and researchers) expected that they'd miss the entertainment and communication aspects of web access the most, the collected data revealed that they go online to search for information as much as they do for fun.

Without being able to play games, search for music or watch videos online, kids easily found other things and other screens to keep them amused. Likewise, they simply picked up the phone to communicate when email and

boils down to the need to create online experiences that aren't just about making sales, but are service-driven and empowering as well.

Williams got her biggest shock from the group of kids who gave up their cell phones. "There's an assumption that kids ask for cell phones and that parents find excuses to avoid giving in. But that is false," she says. In fact, Nickelodeon found that 47% of parents with kids ages eight to 14 wanted them to have



Kids in the internet deprivation group of Nick's study found the lack of access to information at homework time more frustrating than missing the medium's entertainment and communication functions

instant messenger were out of the picture. But the degree to which they and their families depended on the internet for information left parents and kids out of sorts come homework time. Many kids simply hadn't prepared for 10 days without access to web research for school assignments, so parents found themselves looking things up on their children's behalf or (horrors) driving them to the library. Moreover, kids missed the sense of control and self-sufficiency the tech provides.

"The internet gives parents and kids information in such a way that is redefining agency," says Williams. They can find out almost anything they want to with a click of the mouse, making them more self-reliant and their lives easier. For marketers and ad agencies, Williams says this

a cell phone, while only 9% of phone purchases were driven solely by the kids. And in 37% of cases, it was a joint decision.

Without cell phones, the kids in the study were mildly inconvenienced. For example, some found themselves lonely on weekends without having copied out their contact lists so they could use the land line to call their buddies. The parents, on the other hand, says Williams, went nuts.

The accessibility, safety and peace of mind that comes with virtually residing in their kids' pockets suddenly disappeared, which led to worry and anxiety for the vast majority of the study's parent participants.

"Parents are able to, in a digital way, stay in touch and involved with their kids," says



Williams. With cell phones, they have more control from wider boundaries, and kids also have more autonomy and freedom. Rather than prearranged pick-up times, for example, kids with cell phones tend to make spontaneous calls and negotiate on the situation at hand.

As for TV, despite the plethora of digital platforms kids have access to at home these days, they are watching two hours more television a week on average. Williams attributes this to a greater need for downtime and relaxation in a cluttered life, as well as TV becoming a big part of family togetherness time in the US.

The modern family unit spends a significant amount of time cuddling and talking in front of the tube. In some cases, kids in the TV deprivation group stayed in their rooms within earshot of the rest of the family as they enjoyed a TV show or DVD together. But Williams says she was surprised to find that, on the whole, kids didn't have that hard a time without TV. They either found

Kids in the digital world

Source: Nickelodeon Kids & Family Group

- 27% of kids 8 to 11 and 61% of 12- to 14-year-olds have cell phones
- 22% of kids 8 to 11 and 45% of 12- to 14-year-olds own MP3 players
- 18% of kids 8 to 11 and 61% of 12- to 14-year-olds use instant messaging
- 74% of kids have TVs and 20% have internet access in their bedrooms
- 29% of parents say their kids know more than they do about downloading music from the web

something else to do, asked their parents to record shows so they could watch them later, or switched to watching content on another screen. It was a different story with the all-screen deprivation group. Those kids missed TV a lot, and found the lack of tube time far more worrisome and annoying.

For the video game group, the word "addictive" came up a lot in pre-study discussions about giving this tech app up. But kids who went a bit squirrelly without habitual access to their consoles seemed to need about four days to "get over the hump." Then, "I got my son back," said one father. Another told

Williams he had never realized how often he was using the game console as a babysitter until his son got older and became more interested in the gaming than in spending time with him.

Besides providing valuable psychographic data to Nick's advertising partners, Williams says the study's findings about kids' relationships to media helps sharpen the company's direction from a products and leisure time perspective. Already the report has led to actionable insights in the wireless space, such as pointing out potential opportunities to partner with cell phone providers. **KC**

"India" continued from page 73

into unexposed communities, and the initiative is expected to reach out to another 10,500 kids and caregivers by the end of the year.

Sesame Workshop India executive director Sashwati Banerjee explains the goals of the mobile outreach program are twofold: to



More than 10,000 Indian kids and caregivers will be exposed to *Galli Galli Sim Sim* through the Workshop's veggie cart program by year's end

raise awareness of *Galli Galli* as a great learning experience for kids, and to inform the community about the importance of early child-hood education, which is lacking in many areas of India.

Not content to rest on its laurels, the Workshop is already hard at work on another cost-effective community project that takes its lead from the local way of life. Sesame India has created a *Galli Galli* version of the bioscope—a device best described as similar to a Viewmaster that enables the user to see a series of still images. Banerjee plans to distribute 5,000 of the gadgets to 500 childcare centers across the country this year. The bioscope helps reinforce visual elements of the TV curriculum, and it also has enough nostalgic value for adults (many of whom grew up playing with them) that it should effectively draw them into the learning experience.

In addition to the bioscope program, Banerjee and her staff are keen to foster more partnerships with the balwadis, Indian childcare centers in slums and rural areas. Educational Sesame kits with activity materials including posters, charts, flash cards and worksheets are regularly delivered to participating balwadis. And as part of the effort, caregivers at the centers undergo training in teaching cognitive, social and emotional development and school readiness.

Banerjee says the Workshop will conduct summative evaluations to measure the impact of all its educational outreach efforts in the country. Parental interviews, observations, tests and focus groups are being conducted over the next year to find out how kids participating in the program are faring, compared to those who aren't.

Based on the outcome of the initial pilot phase, the Michael and Susan Dell Foundation has given Sesame Workshop a grant to conduct similar educational interventions in slum areas of India's six largest cities, an initiative estimated to reach more than 1.5 million kids and caregivers over the next five years. According to Barun Mohanty, the foundation's director in India, several million Indian children drop out of school before they reach the fifth grade. **\S**





3F, Inwoo Bldg., 109-1, Samseong-Dong, Gangnam-Gu, Seoul, Korea

Nielsen digs deeper into gamer data

by jocelyn christie

the video game console continues its march towards controlling virtually every type of media-driven leisure time pursuit that exists, our knowledge about consumer usage in this space is also getting a whole lot more comprehensive. Through its National People Meter sample of 12,000 US TV households, Nielsen is able to mine a startling amount of information about who's gaming when, and the latest report from this ongoing research project shows steady growth all around.

The US console household universe has increased in size by 18.5% in the last two years, outstripping the growth of total TV households, which checked in at 1.6% for the same period. And at any given minute, around 1.6 million Americans ages two and up are using a video game system of some kind or another.

But the landscape looks even rosier when you drill down into more specific demo segments because the

degree of console penetration in homes is at its highest with kids two to 11 (at 70.7%) and 12 to 17 (79.8%). We all know that boys are generally hardcore users, so it's no shocker that three out of four in the two to 11 sample group used a console at home for at least one minute in Q4 2006; in fact, they averaged 2.5 hours of usage a day. But console reach was solid in nontraditional corners as well, with half of all teenage girls also hitting the one-minute mark in Q4.

And it's interesting to note that gaming has a prime time, just like TV does. Console usage amongst boys 12 to 17 peaks from 8 p.m. to 9 p.m. most nights, and in terms of days of the week, the average gaming audience is at its largest on Saturdays.

Connectivity is also up, with 16% of households that own a Dreamcast, PS2, Xbox, Xbox 360 or Gamecube subscribing to a service that connects their system to the internet—and that's without including

Nintendo's Wii and Sony's PlayStation 3, which were both released in late 2006. Even if they're not hooked up, more console owners have embraced their game platforms' multimedia capabilities; in fact 50.7% of this group with a DVD player at home ID'd their console as one of their DVD players.

The bottom line is that everyone—and especially kids and teens—is spending way more time interacting with game consoles

As Nintendo's Wii settles into US living rooms, internet connectivity through consoles should grow far beyond its current 16% penetration threshold -) (e) (f) Wii

Tube Time! What gamers are watching

Channel Console-using viewers (%)					
Nicktoons		43.2			
Adult Swir	n	41.6			
Toon Disn	ey	38.7			
Cartoon N	etwork	37.7			
Noggin		35.5			
Nickelode	on	35.2			
Nick at Nit	e	35.1			
MTV2		33.3			
VH1 Class	ic	31.9			
G4		31.8			
Note: Console-using viewers is defined in this case as those who used a console for at least					

2006/2007 TV season

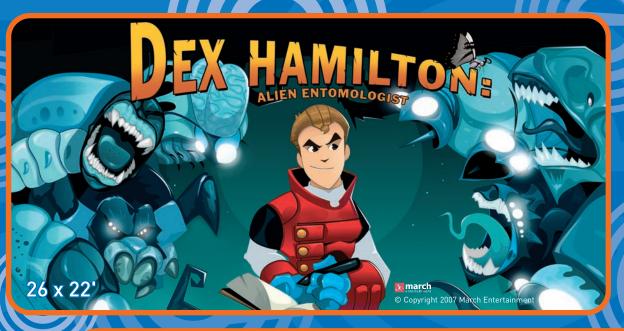
Source: Nielsen Media Research-National People Meter Sample

on many different levels, and that presents an increasingly tantalizing proposition for advertisers, who've tentatively begun to partner up with developers to reach gamers where they live.

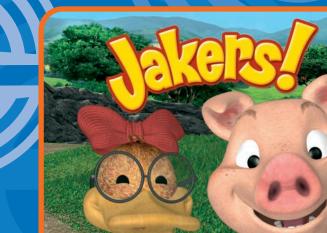
And keeping pace on the measurement side of things, Nielsen is gearing up to move beyond survey-based research later this year to deliver metered video game usage and demographic info. R&D on the project has involved rewiring Nielsen's existing People Meter set-top boxes to monitor video game usage by game title,

genre and platform. The goal is to provide a system of valuation that can serve as a guide for buying and selling advertising in the world of video games.

The company was still working on its pricing strategy for GamePlay at press time, but the service will roll out in July. And although the plan is to eventually provide new data to subscribers every week, it'll be updated monthly to start. 18







52 x 24'



For Worldwide Television Sales & Co-Productions Contact: Regis Brown - EVP Entara Ltd. regis@entara.co.uk

Changing channels

Spanish kids market in flux as digital switchover loom

by lana castleman

For the distributors and producers out there who had all but given up hope of ever cracking into the Spanish broadcast market, it might be time to try again. The once-closed environment dominated by a handful of terrestrial broadcasters and strong regional channels, all of which had limited slots for kids programming, is undergoing something of a transformation as the nation prepares to switch from analogue to digital TV transmission on April 3, 2010. Since the government began issuing digital terrestrial (DTT) broadcast licenses in 2005, pubcaster TVE has launched free 24-hour kidnet Clan TV (a first for Spain), while the country's second-largest private broadcaster Antena 3 has opened up space for kids content on DTT net Neox. Broadband IPTV is also coming on strong and boosting exposure for traditional cab/sat nets such as Cartoon Network and Disney. What it all adds up to is this: more opportunities for content owners to break into the market, maximize windowing opps and exposure once there, and maybe splash around in a new stream of ancillary revenue. But the Spanish kids market isn't entirely as sunny as Barcelona on a summer's day, and the challenges are worth some careful consideration.

The numbers game

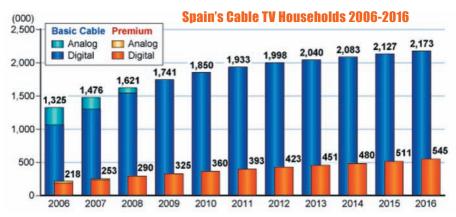
With a population of 40.3 million (including 5.8 million kids ages zero to 14) and around 14.6 million TV households, Spain certainly isn't Europe's largest market. But its healthy middle class and an economy that's grown by around 3% annually since 2003 make it a desirable territory. And its kids broadcasting scene is just embarking on a period of fragmentation that has already opened up new opportunities for some.

In the last 18 months, new terrestrial player Cuatro has joined majors Telecinco, Antena 3 and TVE, while 20 new channels have been licensed for DTT. In terms of TV households, terrestrials still net the lion's share of viewers, but thanks to a governmentled push, DTT has been growing quickly. There are roughly three million DTT-enabled households in the market, and according to DTT association Impulsa, Spanish consumers are snapping up digital set-top boxes at a rate of 300,000 per month. If this adoption pace continues, TV industry researcher Kagan projects the number of installs to hit 4.4 million by 2008.

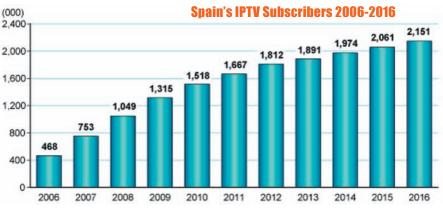
In contrast, the rate of uptake for satellite and cable, which is where you'll find global kidnets Cartoon Network, Disney and Nick, has stagnated of late at roughly 3.3 million households. Relatively high monthly subscription rates are most likely to blame, with Digital Plus' two million satellite subscribers ponying up around US\$60 and cable households paying roughly US\$32. Interestingly, the growth of IPTV services should give entrenched cab/sat kidnets a boost in viewership as

they start getting carriage on the new platform.

According to Kagan, "Spain is one of the most dynamic IPTV markets in the world right now." No fewer than four telecoms have thrown their hats in the ring to deliver linear and VOD packages to consumers via broadband. At around US\$15 a month on top of a broadband line (which costs up to US\$20 and includes a phone connection), IPTV is becoming an attractive option for Spanish TV viewers. So far, Telefonica's Imagenio service is leading the way with 300,000 subscriptions, while competitors Jazztelia (Jazztel), Orange and Ya.com (Deutsche Telecom) are just getting off the ground.



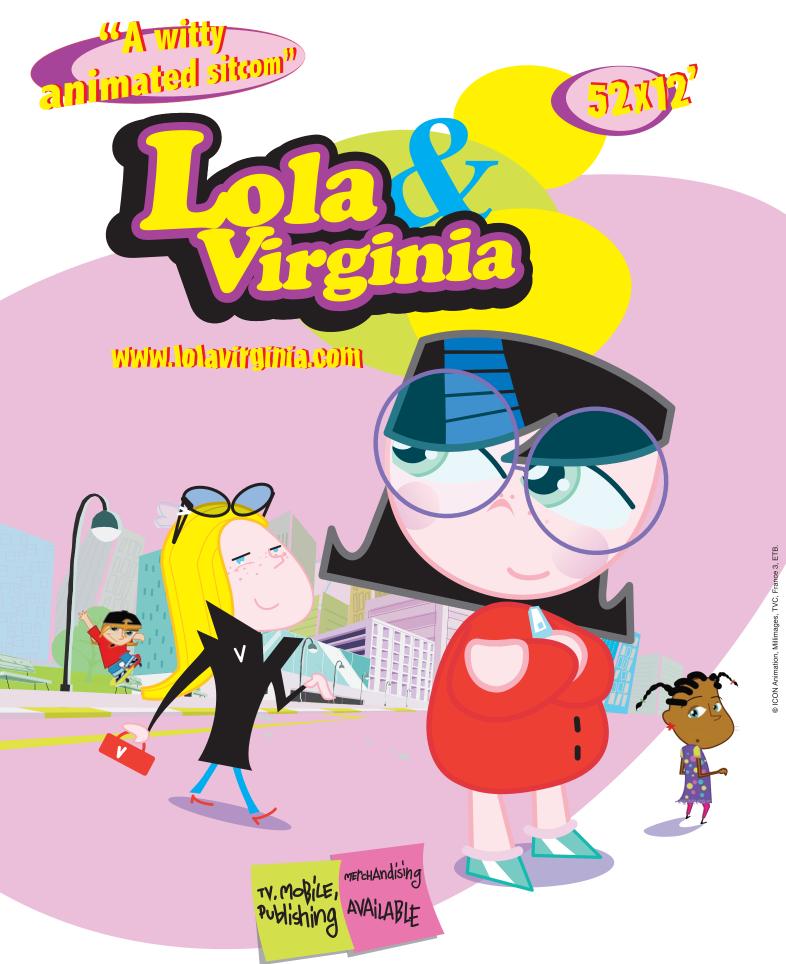




Source: Kagan Research, a division of JupiterKagan

"February marked the first time a terrestrial network led the ratings with less than a 20% share," says Ignacio Orive, president of brand management company Elastic Rights. "The main network shares should settle down at 15%, with new players living well at around 5%. If you're solely a distributor, this is very good news."

So network-wise, who's come out to play? On the terrestrial front, children's programming hasn't traditionally been viewed as a genre that generates much ad revenue. But after axing all kids shows some years ago, market leader Telecinco has reintroduced a weekend kids block, and number-two net Antena 3



See us at MipTV Stand R35.16.

Ribes, 9 entlo 08013 Barcelona. Spain. **www.icon-animation.com** *Tel.* +34.932.650.757 *Fax:* +34.932.457.150 animation
www.icon-animation.com

has also recently debuted a weekend slot. Pubcaster TVE has experienced some growth with the genre and now broadcasts a weekday morning block on TVE's La 2, as well as kids blocks in the late afternoon and around bedtime. And Cuatro has a morning boys action offering, programmed by Elastic Rights, that airs seven days a week.

It's early days still vis à vis DTT, and for channels in the space right now, it's more about staking a claim than drawing a huge audience. On the kids side, there's TVE's Clan TV broadcasting kids fare 24/7 and the Megatrix block on Neox. Plus Veo has just gotten into the game with a preschool morning block and is looking to add fare for older kids in the coming months. And new pay-TV preschool channel Kitz TV has announced its entrée with the recent acquisition of more than 100 hours of international programming from Barcelona-based Icon Animation, which just branched out into third-party distribution this past year.

What might be most attractive about these new players for distributors selling into the region is that, unlike the strong FORTA-member regional channels, they broadcast in Spain's official language, Castilian, so no additional dubbing costs

are necessary.



In terms of the biggest opportunity in the current market, a number of signs point to preschool programming. Anecdotal evidence gathered while researching this story suggests Spanish parents are looking for a safe channel in front of which to park their toddlers. Moreover, TVE's success in the last four years with in-house puppet show Los Lunnis has really paved the way.

charts, and its merchandising may only be starting to cool down now. TVE has since added the likes of Zinkia's Pocoyo and Caillou from Cookie Jar Entertainment to its preschool offering on La 2. As Cartoon Network Spain program director Vincent Sordeau notes, "There is now enough programming



on La 2 in the morning to show [other broadcasters] that preschool shows are economically feasible," adding that he's since launched a morning segment for under-fives on Boomerang.

For HIT Entertainment, this seeded a breakthrough the British company thought would never happen. "Spain has always

> been a frustrating territory for us," says head of international TV and video Maria Chappelow. Within the last six months, she's managed to place Bob the Builder on TVE for the first time (it launched in February); score a deal with Antena 3 that will see Thomas & Friends air on the terrestrial and Neox; and program upstart Veo's entire two-hour morning block with shows cherrypicked from the HIT library. It's particularly interesting to note that Antena 3 has also picked up Spanish licensing rights for Thomas.

While he's an established merch classic in many other parts of the

world, according to Chappelow, Thomas doesn't have much of a presence in Spain. All that should change, though, when the show starts airing later this spring. Master toy licensees

PROGRAMS (KIDS 4 to 12) FEBRUARY 2007

	Source Surference Communications						
	Title	Channel	Rating	Viewers (000)			
1.	Football: League of Champions	A3	11.9	42.0			
2.	Territorio Champions	A3	11.0	39.5			
3.	The Simpsons	A3	9.9	51.4			
4.	The Simpsons	A3	8.8	36.2			
5.	American Dragon: Jake Long	TVE1	7.4	31.8			
6.	Brandy & Mr. Whiskers	TVE1	7.2	38.3			
7.	Camera Cafe	T5	7.0	26.4			
8.	The Suite Life of Zack and Cody	A3	6.8	31.1			
9.	Shin-Chan	A3	6.4	40.0			
10.	Lizzie McGuire	A3	6.0	33.2			

Los Lunnis became so popular, it sparked the biggest ancillary rollout for a preschool entertainment license Spain had ever seen. In 2004, goods based on the property topped NPD's sales





Introducing the first global adventure series for kids that's hosted by kids.

From Kenya to Mexico to India and Ukraine, it's not show and tell – it's see and do.

39 x 7 mins or 13 x 21 mins, plus a huge multimedia website. Formats rights available, too.

Contact Karen Vermeulen (Karen. Vermeulen@natgeotv-int.com) or visit MipTV – booth R29.41













RC2 and Tomy have product ready to go, and Antena 3 is lining up local licensees for a launch later this year. Chappelow is confident the property will gain exposure and traction. Putting it bluntly, "Antena 3 is the licensing agent, so it's really in their interest to air *Thomas* as much as possible."

Zinkia has also registered an uptick with *Pocoyo*. The Spanish-born CGI preschool show featuring a curious blue-clad toddler has been airing on both La 2 and Boomerang and is about to achieve licensing lift-off. "What is noticeable about the market is there's a very buoyant disposable income with families right now," says Maria Doolan, director of business development at Zinkia. "If you can put a good L&M strategy together, there's a strong possibility of making it a success, whereas in past years, there were only a few hits." She adds that parents seem to be actively looking for preschool product now.

That's been the experience with Pocoyo at least. Product soft-launched exclusively at department store El Corte Inglese at Christmas and sold through briskly. This month, Pocoyo DVDs, puzzles, back-to-school goods and apparel will roll out to other retailers in the territory.

Maximizing sales windows

But before you can hit ancillary paydirt, shows need placement, and the proliferation of new outlets that primarily acquire content (and eschew production) has, at the very least, created windowing opportunities and the chance to generate respectable broadcast license fees. Certainly no one's going to get rich, but if a distributor can land deals for the same program with cab/sat, DTT and then terrestrial nets, it could add up to a decent secondary take.

Right now the going rate paid by terrestrials and regional broadcast group FORTA is somewhere between US\$8,000 and US\$10,600 for a half hour of animation, depending on the strength of the property. Cab/sat nets pay about 25% of that range, and the new DTTs pay somewhere in between, depending on the

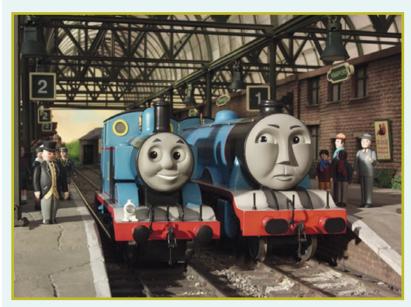
strength and reach of the channel. Elastic Rights' Orive notes that DTT spend has "brought some life and happiness" to the market of late

Like several of his contemporaries, Icon Animation MD Sergi Retig believes seeding a program on pay-TV (especially one of the big three kidnets), and then moving onto DTT and terrestrial is the most sensible distribution path to take in Spain. Subsequent

Veo's preschool experiment leads to bigger kids commitment

Free DTT Veo is one of the newest players on the Spanish broadcast scene, and it decided to dip its toe into kids programming with a morning preschool block that launched late last year after director of acquisitions Guillermo Garcia Lacuesta ID'd a hole in the market.

As is the case for the bulk of Spain's kidcasters—both old and new—acquisitions make up the majority of Veo's programming, and as a newbie to the field, Lacuesta turned to HIT Entertainment to program the entire block.



Veo put its two-hour preschool block entirely in the hands of HIT

Lacuesta chose HIT because a lot of kids shows on the terrestrials hail from the libraries of Warner and Disney. "There's room now for content from distributors that have traditionally had difficulty selling into Spain," he says. While the new net's audience is small, the preschool block is its best-performing feature, and the plan is to put more kids content on air in the future.

And keep an eye out for more programming partnerships. "Our strategy is to close volume deals with distributors who can provide content for a specific slot and target demo," says Lacuesta. On his wish list are character-driven comedies for a weekend afternoon slot he's developing, and interested distributors should email him (ggarcial@veo.es) to set up a meeting at MIPTV. **LC**

sales to FORTA stations (if you're ambitious enough to make the most of language-bound rights) and VOD platforms then become the icing on the cake.

Beyond jibing with a channel's programming profile, creating windowing opportunities is still key to attracting pay-TV interest. Both CN's Sordeau and Jetix Spain MD Carlos Ortega negotiate for "Spain" continued on page 102

MEET US AT MIPTV STAND 00.01 Celebrating 21 Years of Producing Quality Entertainment



Atomic Betty

Animation (78 x 30')
Christmas Special (1 x 60')
TV-Web-Mobile Clips (26 x 2')

Betty is a little girl who lives with a big secret. She lives a double life: to her family and friends, she's the brainy girl who does a lot of daydreaming, but to the 4,556.33 planets who are part of the Galactic Council, she's a Galactic Guardian & defender of the Universel

Atomic Betty is a Canada/France co-production between Breakthrough Animation and Atomic Cartoons (Canada) and Telelmages Kids (France). The series has been licensed worldwide to major broadcasters in over 125 territories.



Captain Flamingo Animation TV-Web-Mobile Clips

(52 x 30') Clips (2 x 30')

Tired of being overlooked by big kids, tiny Milo Powell dons his terrycloth cape as Captain Flamingo and saves the day for kids everywhere. With the secret help of Lizbeth, the girl next door who totally loves him, Captain Flamingo fights for justice... in a big beaked wau!

Licensed to JETIX Europe, Teletoon France, Nickelodeon Australia & Latin America, Vrak TV (Quebec/Canada) and YTV Canada.

A co-production between Breakthrough Animation, Heroic Film Company, Atomic Cartoons and PASI Animation. A YTV Original Production.



Miss BG

Animation (52 x 30') TV-Web-Mobile Clips (22 x 2')

The series centers around young Miss BG's world (short for Big Girl), a precocious 8-year-old who sees it as her mission to "teach" her younger brother George the ways of the world. Unlike any

Based on the popular books published by Hachette in France. The series is an official Canada/France co-production with Breakthrough Animation, Ellipsanime in France, TVO/TFO (Canada) and France S. Licensed to ABC & Nickelodeon (Australia), Tiji (France), NRK (Norway), SVT Sweden), YLE (Finland), RTP (Portugal) and RTE (Ireland).

average 8-year-old, Miss BG has a very unique point of view regarding how the world works.



Jimmy Two Shoes
Animation

(26 x 30')

Jimmy Two Shoes follows Jimmy, the closest thing Earth has to a living angel. A technical mix-up at the "pearly gates" gives him a one-way ticket to a wacky alternative underworld run by Lucy, the wretched CEO of Misery Incorporated. Try as he might, Lucy — who is no slouch in the torment department — just can't squash Jimmy's unbreakable good spirits. And instead of suffering the agonies of Lucy's domain like everyone else, Jimmy's perpetual optimism soon drives Lucy

to the brink of insanity.

A Breakthrough Animation production.



Class Act Kids / Youth / Dance

(13 x 30')

The Randolph Academy for the Performing Arts is one of the most prestigious "Triple Threat" performing arts schools in the world. To be a Triple Threat, students must be able to sing, dance and act. These talented young adults want to be famous, but they have to make it through the Academy first. We'll see if these kids have what it takes to make it to the big leagues.

Produced for Life Network and licensed to TV Ontario & VRAK TV (French version also available).



Skooled Kids / Youth

(16 x 30')

Kids are experts at being kids. Teachers are experts at being teachers. So what happens when they switch places? Students and teachers selected across Ontario will spend eight days getting skooled in what it means to be the other. Who will learn more? To skool or be skooled—that is the question in this unusual role reversal! FORMAT AVAILABLE

Produced in association with TV Ontario. Licensed to Knowledge Network.



Kids World Sports
Kids / Youth

(26 x 30')

With an animated host, young audiences will be entertained with episodes that features kids who strive for excellence in their chosen sport. The series profiles talented youngsters who have the REAL potential to become tomorrow's sports heroes.

Produced with BBC Kids (Canada), Eureka (France) and Discovery Kids (UK). Licensed to SVT, DR TV, Al Jazeera Kids Channel, Jetix Italy and PBS Kids Go!

A TeleImages and Breakthrough Films & Television



Swap TV Kids / Youth

(39 x 30')

A fun, fast-paced series where every weekend two kids swap lives for a once-in-a-lifetime adventure. Episodes include swaps with a fudge-maker and a resort whiz kid, an emerging pop star and a competlitve horseback rider, and many other exciting, fun-filled stories!

Produced for TVOntario. Licensed to NRK, TVB, SCN, TV12, Media Corp, Knowledge Network & Access.

Gemini-Award winner for Best Children's Non-Fiction Series. www.swap-tv.com



Breakthrough

Broadcast Sales Contacts:

Kevin Gillis, Executive Producer Ira Levy, Executive Producer Tanya Kelen, Head of Distribution t 416.766.6588 x 251

t 416.766.6588 x 226 t 416.366.6588 x 113 e kgillis@breakthroughfilms.com

e ilevy@breakthroughfilms.com

e tkelen@breakthroughfilms.com

COOLISTS HOWS

Co-producers: Cleveland, Ohio-based American Greetings Properties and The Hatchery in L.A.

Style: 2-D animation

Format: 52 x 11 minutes (can also be packaged as

26 x half hours)

Demo: Three to five, with a secondary target of tween girls

Budget: Roughly US\$350,000 per half hour

Status: Aiming to go into production towards the end of 2007. The partners are close to locking in a co-producing broadcast partner, and scripts are being hammered out by writing team Jill Gorey and Barbara Herndon (whose credits include *Rugrats*, *The Wild Thornberrys* and *Sitting Ducks*).

Delivery: Fall 2008

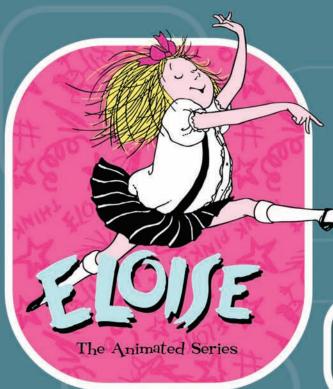
Premise: The latest project to come out of AG's two-year-old property incubation offshoot is all about wish fulfillment, and it certainly delivers on the theme from a graphic standpoint. This gorgeous preschool concept was inspired by the art of Japanese silk screening, and its unique fusion of a watercolor palette and crisp, simple character designs makes it stand out from the crowd. Maryoku Yummy, which translates loosely as "magical delicacy," began life five years ago as a short-lived social expressions line that only ended up yielding one greeting card. But it refused to go quietly into the night, especially when AG CEO Jeff White developed a soft spot for the property and kept pushing internally for further development in other media.

Initially, Maryoku centered around elements of magic, but this approach gave way to the creation of a universe where kids' wishes are nurtured until they're ready to be granted. Watching over these fledgling wishes, which take living shape in the underground world of Nozomu, is a group of magical creatures called the Yummy. But wish-sitting isn't easy—especially for novices Maryoku, Hadagi and Fij Fij, who are at the heart of the show's storylines. In one episode, Hadagi develops a special bond with one of her charges and panics

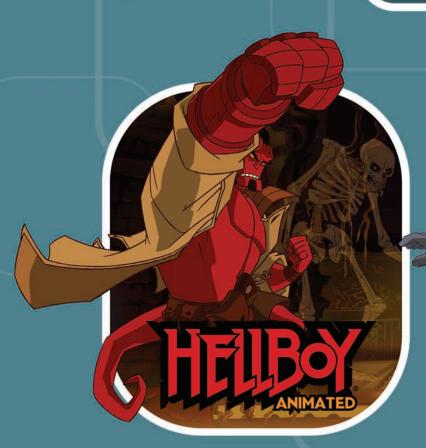
when the wish starts showing signs of being ready for fulfillment. Instead of helping the wish be granted, she hides it in Nozomu's many nooks and crannies, and it's up to Maryoku, an especially gentle and gifted Yummy, to help Hadagi learn to let go of her wishlings.

In addition to developing the animated series with The Hatchery, AGP's SVP of creative studios, Jeffrey Conrad, has written and illustrated a Maryoku book that Random House will publish in spring 2008. And although the company hasn't signed any licensing deals beyond this initial category yet, the consumer products team is actively negotiating with potential partners working in apparel, accessories, fancy goods and toys (with a focus on plush). The show's graphic appeal should attract a secondary tween girl fanbase to the merch program.

starz at miptv Starz at miptv



Stand RSV.25 +33 (0)4 92 99 8926 info@starz.com







Starz is the property of Starz, ELC

WOW! WOW! WUBBZY! TM & ©2006 Bolder Media Inc./Starz Media, LLC. All Rights Reserved

CARRYOLUTION Heilbry Animated TM & \$20006 Starz Media 11 C Flevolution Studios Distribution Company 11 C All Rights Reserve

Animation That's More Than Fun and Games

A Kind of Magic

Producer: Paris, France-based Xilam Animation

Style: 2-D Flash animation **Format:** 26 x half hours **Demo:** Six to 11, and family

Status: In pre-production. Financing is almost complete, with Disney France and France 3 on board. At press time, Xilam was in the midst of locking in an Australian broadcaster and a pan-regional deal, with an eye to sending the project into production this month.

Delivery: Fall 2007



Premise: Spotting an opportunity in the sparsely supplied market for animated prime-time sitcoms, Paris-based studio Xilam has conjured up this charming concept about a down-on-its-luck family of misfit fairytale characters who emigrate to the real world in search of a better life.

The show's protagonist is Tom, who's small, but not small enough to get into the record books like Tom Thumb. With no magical powers to speak of, Tom has learned to use his street smarts to get by, which qualifies him to

help his more challenged family members acclimate to the disenchanted lifestyle they're trying to embrace. Take his sister Cindy, for example, who has to get used to personally doing chores now that she can't summon her fairy godmother anymore. And his mum Willow is a good-hearted fairy who has trouble keeping her penchant for "fixing" people's problems with spells under control. Then there's Gregore, the 500-pound patriarch of the clan whose ogre-sized physique limits his employment options to brute strength and security jobs that aren't a good match for his gentle, artistic nature. With such an exaggerated culture shock set-up to play with, there's no end to the fish-out-of-water scenarios the show's comedy-driven storylines can tap into, and through it all, Tom works overtime to minimize the havoc his magical family unintentionally wreaks in the real world.



Premise: These veteran hosts of TF1's kids block are graduating from the confines of more than 340 gag-driven IDs and interstitials into a much longer format, with storylines that explore a rich habitat and a wider cast of secondary characters. Each episode will start with a small problem that escalates quickly into a much bigger one, before getting resolved in an unexpected way in the end. For example, Pat's annual bath day rolls around, and he absolutely refuses to get into the tub. So Stan and the rest of his friends come up with elaborately inventive ways to spring a surprise washing on him. But each time, he moves at the last second, and Emily the Mole ends up getting doused instead. Finally, the skies open up and hurl down a good old-fashioned rainstorm that cleans the stubborn hippo up nicely.

Pat & Stan

Co-producers: Munich, Germany's TV-Loonland, French broadcaster TF1 and Paris, France-based Mac Guff Ligne (which has produced all of Pat & Stan's material to date, including a 22-minute special that picked up a 37.9 share of kids four to 10 when it aired on TF1 last fall).

Style: CGI

Format: 39 x seven minutes **Demo:** Six to nine, and family **Budget:** Roughly US\$5 million

Status: Going into pre-production. The bible was introduced to broadcasters at KidScreen Summit, and the project has since piqued interest in the US, Germany and the UK. Buyers are drawn to the project's longevity, as well as the fact that TV-L has acquired distribution rights to the IDs, interstitials and special, and is selling them together with the series as a brand-building package. The driving creative force behind the characters, Pierre Coffin, is working closely with TV-L and Mac Guff on every aspect of the series' development.

Delivery: Between Q1 and Q3 2008



The Gloops

Producer: Neptuno Films, based in Barcelona, Spain

Style: CGI

Format: 104 x three minutes

Demo: Two to four

Budget: Right now, it sits at US\$140,000 to US\$150,000 per half hour, but that range may come down a bit. The cost is low because repetition is high—the series centers around the same few backgrounds and characters throughout—and because it doesn't contain any dialogue.

Status: At least 50% of the financing will be raised in Spain, and Neptuno is looking to secure presales in France, Germany, Italy and Canada. Once deals in two of these territories are signed, the project will head into full production.

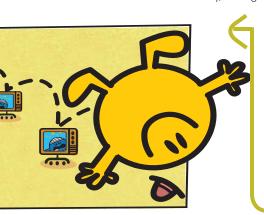
Delivery: The plan is to deliver the first 52 eps in spring 2008 and finish off the balance by year's end.



Premise: The brainchild of Spanish writer Eladio Ballester, who also did the scripts for *Danny and Daddy, The Gloops* is about a family of aliens on their way to Earth. These space travelers have long since transcended from speech to mind-reading, and their communication takes place in thought bubbles. Since intergalactic travel can take some time, they while it away playing simple guessing games designed to teach them about life

on the planet they're going to. For example, a "meow" might ring out in the UFO, and each family member tries to produce the image of the creature that makes that sound in their thought bubble. Same goes for a siren and a bark. Once they've guessed all the noises, the images come together in a funny, incongruous vignette (i.e. the cat chases the ambulance, which chases the dog).

Neptuno's director of international operations, Roberto Mitrani, says he's been fielding a lot of interest from broadcasters aiming for toddlers with very short shows that repeat the same simple learning structure every time. *The Gloops* delivers on these needs, and its CGI animation style allows the characters to move more slowly, making it easier for a toddler to keep up with the on-screen action and jibing with the concept's anti-gravity setting.



The Mr. Men Show

Producer: London, England's Chorion

Style: 2-D Flash animation in a classic UPA style

Format: 15 x 11 minutes

Demo: Upper end of preschool, roughly four to seven **Budget:** US\$275,000 to US\$300,000 per half hour

Status: In production, with a co-production deal in the final stages at press time.

Delivery: Starting in Q1 2008

Premise: Roger Hargreaves' classic Mr. Men and Little Miss characters have got an army of devoted fans in the parent/grandparent bracket, so this redux should have no trouble making the acquaintance of today's kids. But the coolest aspect of the project is undoubtedly its dynamic structure. Staying true to the sketch comedy genre it plays in, each episode is a mash-up of five longer-form sketches between one and five minutes long, four 10-second silent shorts in the vein of Charlie Chaplin, and a voiceover intro à la *Little Britain*. The way they're delivered, broadcasters will be able to use these 300-plus sketches across any platform they choose (be it on-air promos, broadband, mobile phones) to seed the market for the show and keep buzz up once it's airing. Customization at its finest!

Episodes are themed around a broad concept, so a "Wild Blue Yonder" show, for example, might open on Mr. Scatterbrain's first day as an air traffic controller, with a quickie interstitial in which Miss Daredevil buzzes his control tower, followed by a longer sketch about Mr. Grumpy's disastrous and short-lived career as a flight attendant, rolling into another short about...well, you get the picture.

The show also stands out in the preschool market with its staunch commitment to comedy over curriculum. The yuks all hinge on physical gaffes, with an emphasis on incongruity, and exec producer Kurt Mueller says the "Mr. Noodle" segments on *Elmo's World* exemplify this formula. But he expects *Mr. Men*, with its almost limitless animated canvas, will be able to push the boundaries of absurdity even further.



NHK programs distributed by:



NR Bldg., 5-5 Kamiyama-cho, Shibuya-ku, Tokyo 150-0047 JAPAN Tel: +81-3-3468-6984 Fax: +81-3-3466-9530 http://sales.micojapan.com/

STAND 07.07 at MIPTV

I Was a Toonage Dinosaur tworthy office

Producer: Burbank, California-based DIC Entertainment

Style: 2-D animation with some CGI enhancements

Format: 26 x half hours

Demo: Six to 12, drilling down to a core eight to 12 fanbase

Budget: US\$250,000 per half hour

Status: In development, with international presales on the MIPTV priority list. This show will be fast-tracked through production to make it to air in the fall, and it is slated to debut in KOL's Secret

Slumber Party block on CBS. **Delivery:** Fall 2007

Premise: Having spent the past couple of years grinding out girls content (*Trollz, Horseland,* Cake, Dance Revolution) to feed into the Secret Slumber Party CBS block it co-owns with KOL, DIC is switching gears with this decidedly boy-skewing action-adventure romp. With a design that's influenced by comic books, the show is based around five teens who stumble into the middle of a major lab accident involving primordial goop that empowers them with the ability to morph into dinosaurs at will...well, sort of. Actually, they don't have that much control over the transformation process to begin with, which is where the toon's comedy elements come in. Every time a teen emotion bubbles up to the surface, so does a pesky reptilian feature. So getting through a date without scaling up before the goodnight kiss is a skill the characters still have to learn.

At the same time, a dangerous prehistoric reptile posing as a wealthy businessman (I'm looking at Donald Trump in a whole new way these days) is on a mission to accelerate global warming and bring back the Mezozoic era so dinosaurs can rule again. The only thing standing in his way are the show's five stars, led by their wise paleontology teacher.





My Big Big Friend

Producer: Toronto, Canada-based **Breakthrough Entertainment**

Style: 2-D animation

Format: 78 x seven minutes

Demo: Four to six

Budget: US\$300,000 per half hour

Status: Early development

Delivery: Fall 2008

Premise: According to a 2004 study conducted by psychologists at the University of Oregon, 65% of kids up to age seven have spent time with an imaginary friend, and they're usually aspirational entities kids would like to emulate in real life. In sync with this insight, Breakthrough has come up with a series concept about a group of imaginary friends who help their kid buddies work on developing parts of their personalities.

Shy little Yuri, the toon's protagonist, is pretty lonely until the arrival of Golias, an enormous blue elephant who comes to life when Yuri draws his picture on his bedroom wall. With bravado as oversized as his girth, Golias teaches Yuri to work past some of the fears that hold him back from doing the adventurous things he's always wanted to do. Yuri shares the secret with his friends Doris (who's a bit rude and bossy sometimes) and Matt (who gets tongue-tied talking to people), and before long, there's a kind, sensitive giraffe and a chatty kangaroo on the scene, too. \$\infty\$

With files from Emily Claire Afan



NERD

FOR NORTH AMERICAN AND
WESTERN EUROPEAN TV SALES:
NERD CORPS ENTERTAINMENT INC.
+1-604-484-0266
WWW.NERDCORPS.COM



CARTOON NETWORK...



FOR OTHER WORLDWIDE TV SALES, PLEASE CONTACT THE FOLLOWING MGM OFFICES:

LONDON - 011-44-20-8939-9300 LATIN AMERICA - (678) 731-9025 AUSTRALIA/ASIA - 011-612-9944-7006

Coping with crisis

Pact appeals to UK parents and parliament

by john mcvay

he UK production community has created some of the world's most successful, unique and high-quality children's programs over the years. Now, as chief executive of the UK's trade body for independent producers, I suppose you would expect to hear that from me.

However, the roll call really does speak for itself. *Dangermouse, Thunderbirds, Bob the Builder, Noddy, My Parents are Aliens* and *Charlie and Lola* are just a few of the domestically produced series that have fired the imaginations of generations of youngsters in the UK and around the world. Which is why it's especially shocking that children's programming in this region is officially in crisis.

A bad situation becomes dire

The fact is there has been a steady decline in the level of new UK children's series shown on commercially funded public service broadcasters (ITV, Channel 4 and Five) for several years. ITV stopped commissioning new domestic kids programs 12 months



ago, and since Christmas, it has cut the number of children's hours shown on the main ITV1 channel from eight hours to two. Five has also just declared it's shutting down its weekend Shake block, dealing another blow to the sector. This situation, in effect, makes the BBC the sole commissioner of non-preschool public service programming—a position it did not court and does not want.

This is despite the fact that children's is a key public service genre under the Communications Act of 2003. For the UK's commercial broadcasters, children's programs simply do not generate the

sort of advertising revenue garnered by more adult-oriented fare. And this general downward trend has been further exacerbated by recent Ofcom restric-



While Pact accepts Ofcom's recommendations and absolutely understands and supports the need for children to lead healthy lives, the unintended consequences will result in a significant reduction in the amount of money UK commercial broadcasters invest in new British children's programming. This will have widespread implications for all producers of kids and animated content in the UK.

Based on available data, Pact calculates that commercial broadcasters invest approximately US\$68 million a year in new domestic children's shows. While it's difficult to predict what the exact loss of investment in original kids production will be,

Ofcom estimates the total loss of advertising revenue for commercial broadcasters across all genres will amount to roughly US\$76 million.

Considerably more is at stake than just the initial loss of original commission financing. Children's programs account for 15% of all UK TV exports—the highest genre after drama and feature films. As Pact member and Millimages UK chairman Jonathan Peel notes, the loss of commissions is already driving production out of his company's London office and into other territories.

A further consequence will be a decline in the UK's ability to train and foster key animation talent and skills. Our children's production ranks are renowned for developing highly skilled people who go on to work in other television genres or sectors. Kids production provides a microcosm of all television genres, allowing people to cut their teeth in drama, entertainment, factual or animation, before moving on to other areas of television or other

media, such as the video game industry. Once lost, however, there is every chance that these skills will be gone for good.

Power to the people: Getting parents on board

So what is Pact doing to help its children's producer members who, without some sort of intervention, will surely face an uncertain future? Since the middle of last year, we have been actively trying to raise awareness of our plight amongst those in the UK who have the power to make a difference.



SAKURA WARS ~New York New York~ MIPTV 2007 STAND 13.18

30mins x Gepisodes





Ofcom has already launched a major review into the current state of television for kids. This review will gauge the full extent of the threat to high-quality UK programming for younger audiences. We've also been working hard to bring the situation to the attention of UK government, ministers and parliament, and have been helped in this task by a concerted letter-writing campaign. At press time, more than 170 letters had been sent to MPs from Pact members concerned over cuts in program funding by commercial broadcasters.

Alongside this protest by post, the Pact children's and animation policy group submitted a detailed response to a public inquiry into public service content held by MPs on the Culture, Media & Sport Select Committee. I joined Mike Watts, chair of the children's and

The Survey says:

UK parents care about homegrown programs

77% of parents have fond memories of classic children's programs and feel their kids would appreciate watching them

73% agree that original UK children's series encourage kids to read and play imaginatively

70% agree that UK productions contribute to the region's cultural identity

66% agree that original UK children's programs provide families with a shared cultural experience

65% are concerned that UK kids could be deprived of imaginative, quality, family-friendly programs

Source: Pact's YouGov survey



Peppa's family isn't the only one that appreciates quality UK kids shows

animation policy group and managing director of Novel Entertainment, in giving evidence to the committee two months ago.

During the examination,

various MPs asked us to assess the impact of the Ofcom ban, ITV and our proposal that short-term and long-term funds should be created to replace the annual loss of some US\$44.6 million in commissions caused by ITV's withdrawal.

Once that evidence has been gathered, this all-party committee will produce a report, to which the Secretary of State for Culture, Media & Sport will respond. In our submission, Pact has asked the committee to support our request that the Secretary of State hold an urgent inquiry into the future of funding for children's programming.



Crucially, it looks like we also have UK parents on our side. According to a YouGov survey of 2,551 adults commissioned by Pact, the majority of parents agree that homegrown children's programs are culturally important. The survey found 70% of parents polled feel that children's programs made in the UK contribute to the nation's cultural identity. And 66% of parents believe UK-produced programs provide a shared cultural experience for the whole family.

Responses also highlight how parents like to share their favorite children's programs with their kids—77% of them have fond memories of classic children's programs and feel their kids would appreciate watching them.

So far, we are cautiously encouraged by the response we have had from parliamentarians. However, convincing the government there is a market failure is quite possibly the easiest part of the challenge ahead. The more difficult task will be coming up with a sustainable way to fix the problem.

"ITV's unilateral withdrawal of commissions last year cost us and our partners significantly, as we were within a few days of starting production and had undertaken a great deal of preliminary work and booked studios.

The total lack of new ITV commissions has dramatically reduced the amount of production work Millimages is able to do in the UK. And the shunting of nearly all the shows onto digital platforms, rather than terrestrial ones, has deeply damaged chances to earn from ancillary rights. In general, it is a disaster for the kids industry."

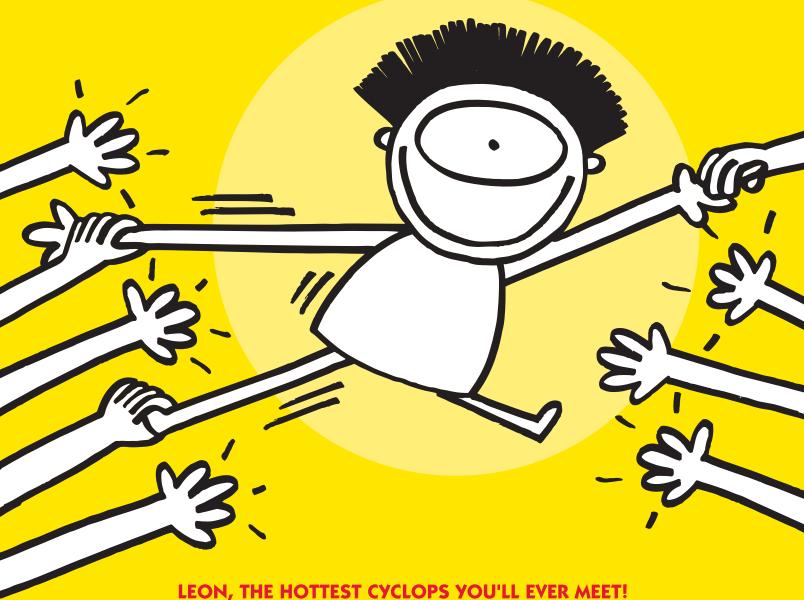
-Jonathan Peel, chairman of Millimages

It's not our job at this point to suggest what such a mechanism might be, although there are a number of examples to point to around the world, from tax breaks to production funds. The key is that some solution is found to replace the rapidly shrinking investment from broadcasters in new UK kids programming—and quickly.

In addition to my day job as chief executive of Pact, I'm also a parent who enjoys being able to watch a wide variety of kids TV shows—some new and some old—with my own three boys. The trick now is to ensure that I'm not part of the last generation of UK parents able to do so. **\%**

If you'd like to share some thoughts or suggestions concerning the causes or impact of this major industry issue, please email *KidScreen* Editor Jocelyn Christie (jchristie@brunico.com).

Leon



ON, THE HOTTEST CYCLOPS 700 LE EVER MEE

Check out some pilot episodes and other fun stuff at cyberleon.ca

FALL 2007 DELIVERY - 52 X 1' - HD to mobile!

Produced in collaboration with:



la courte échelle



Contact:

Ghislain Cyr

gcyr@sardineproductions.com T 514.523.4666 / C 514.887.7544 www.sardineproductions.com

See us @ the Canadian Pavilion - Stand 00:01

GREAT **LICENSING** OPPORTUNITIES

"Spain" continue from page 86

exclusive first windows on acquisitions because network branding is paramount.

"Our window is usually six months before free TV, depending on the product," says Sordeau. "When we acquire prime actioncomedies for kids six to 11, we try to go for longer windows. For preschool with Boomerang, we can be more flexible." Not surprisingly, digital rights are also playing into negotiations and, like most broadcasters these days, Sordeau is trying to acquire as many platform rights as he can. However, he says he's going after them on a case-by-case basis since not all shows will work on every platform. **\(\)**

TOP 10 ANIMATED SERIES (KIDS 4 to 12) FEBRUARY 2007

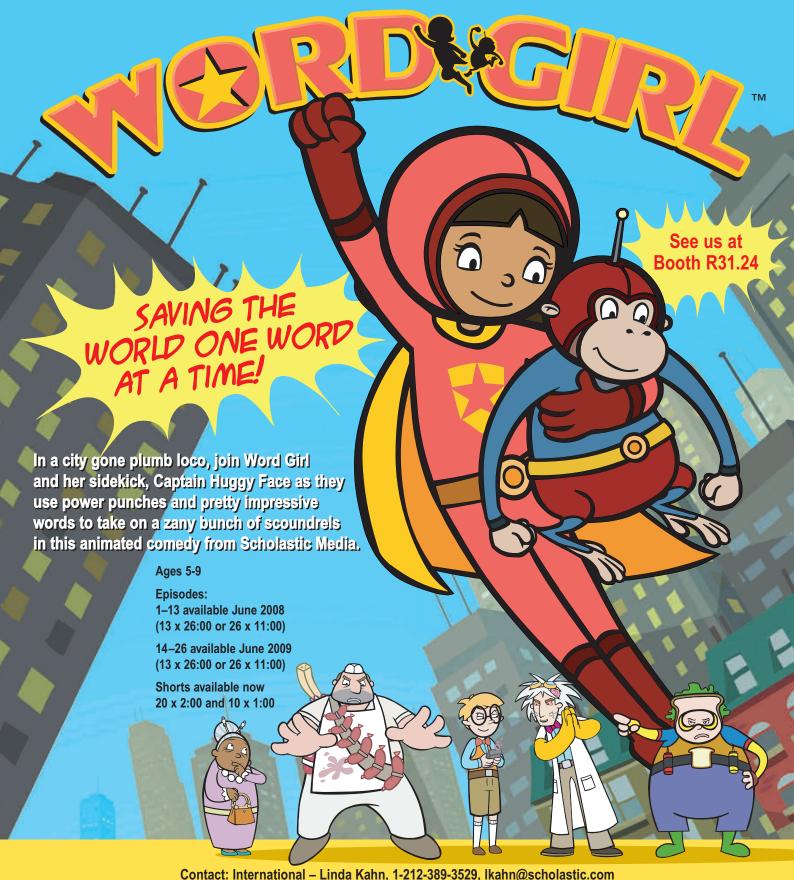
Source: Barlovento Communications

	Title	Channel	Rating	Viewers (00
1.	The Simpsons	A3	9.9	51.4
2.	The Simpsons	A3	8.8	36.2
3.	American Dragon: Jake Long	TVE1	7.4	31.8
4.	Brandy & Mr. Whiskers	TVE1	7.2	38.3
5.	Shin-Ćhan	A3	6.4	40.0
6.	Kim Possible	TVE1	5.7	22.9
7.	Pokemon	T5	4.2	29.3
8.	The Emperor's New School	TVE1	4.0	27.2
9.	Zatchbell	La 2	3.5	23.7
10.	Dragon Ball Z	Cuatro	3.2	24.8



Exclusive shows like Jetix/BRB's Iron Kid remain important to cab/sat nets

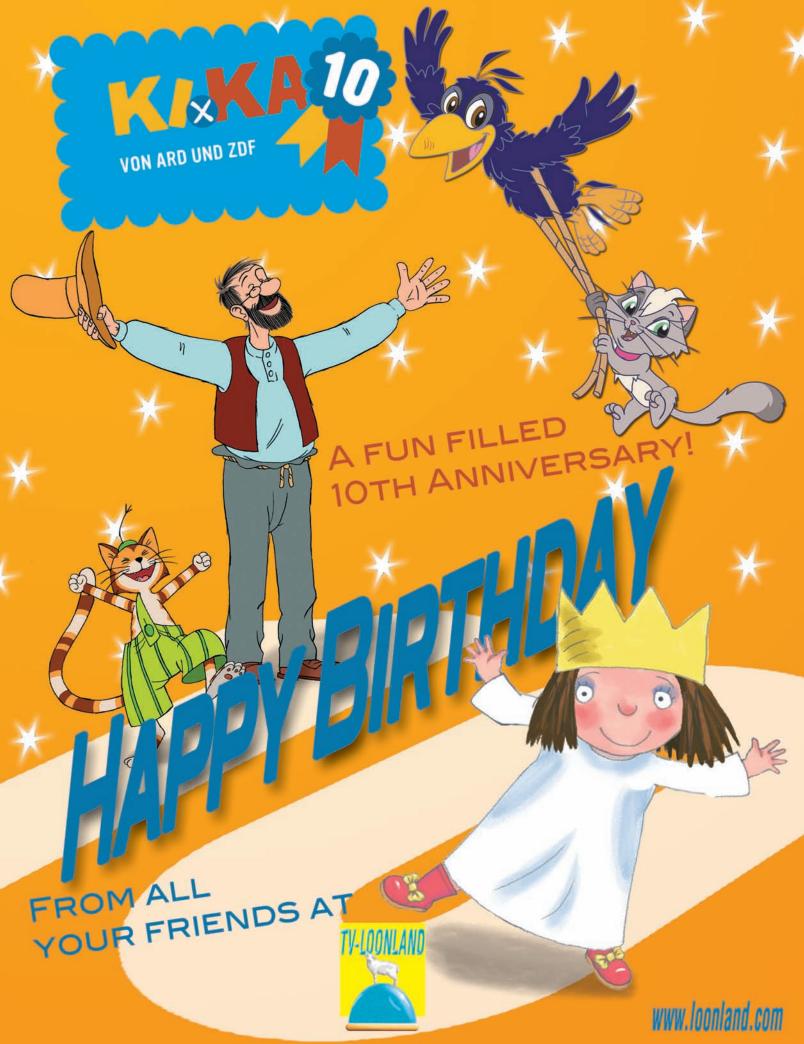




Contact: International – Linda Kahn, 1-212-389-3529, Ikahn@scholastic.com US – Gary Hymowitz, 1-212-389-3934, ghymowitz@scholastic.com

MSCHOLASTIC

www.scholastic.com





VON ARD UND ZDF

Celebrating 10 years as a German broadcasting wunderkind

BY RYAN MCKENZIE

KI.KA:

While there are perhaps fewer differences between public and private broadcasters today than ever, it is still a rarity to hear the terms 'pioneering,' 'innovative,' and 'forward-thinking' associated with a kids pubcaster. But that's exactly how KI.KA's partners – and, arguably, broadcasters of its ilk around the world – view the German channel which marks its 10th Anniversary this year.

When KI.KA, a joint-venture between German pubcasters ARD and ZDF, launched as Der Kinderkanal on January 1, 1997, the German broadcast climate was ripe with competitive opportunity.



KI.KA-Live (© KI.KA/Bernd Lammel):
Shows incorporating interactive elements
like KI.KA-Live (above) constitute one-half
of KI.KA's secret success formula.

At that time, there were roughly 12 children's broadcast outlets vying for the viewership of 9.8 million German kids ages three to 13. 18.0 million of the country's 32.9 million households had cable access, with 9.0 million on satellite and another 5.9 million serviced by terrestrial television.

"Digital pay-TV was almost irrelevant in 1997 and no one had an idea of what VOD could really mean," says Sebastian Debertin, head of fiction, acquisitions and co-productions at KI.KA Der Kinderkanal ARD ZDF, who helped to create and launch the channel. "Computers, the internet and cell phones were not yet significant to children. TV was, along with traditional media like books and audio CDs, the main medium."

Though new media had yet to capture the eyeballs it does today, German kids' interest in television was already beginning to wane. In 1997, TV consumption by young viewers had more or less



stagnated at 11 hours per week, while the volume of children's programming multiplied six-fold from 50 hours per week in 1992 to 320 in 1997.

The fledging kidcaster's executive team knew that to survive and thrive in the face of an increasingly stark broadcast reality, it would have to differentiate itself from the competition and focus on forging lasting connections with its varied audiences.

The first step: parent approval. Backed by the deep libraries of ARD and ZDF, Kinderkanal sought to win viewers with traditional programming that would appeal to adults and kids alike. The initial lineup included homegrown and international classics like *Pippi Langstrumpf, Die Sendung mit der Maus* (Germany's market-leading preschool show for more than 35 years), *Sesame Street* and *Pumuckl*. While the move had some criticizing the channel for recycling old ARD and ZDF shows, many viewers were pleased with what they saw as a programming alternative. And it ultimately paid off. In 1997, Kinderkanal was reaching 68% of German households, with an average market share of 9.4% among children ages three to 13.



Schloss Einstein (© MDR/Waldemar Boegel): The secret formula to attracting older kids to a previously preschool-centric channel: Proven hits with international live-action acquisitions like Student Bodies and Worst Witch.

On May 1, 2000, Kinderkanal changed its name to KI.KA and unveiled a new design incorporating the old Kinderkanal logo (a double X) with a new circle and warm colors. To attract a slightly older kid demo in the early afternoon, the channel introduced a new programming block from 2 p.m. to 4 p.m., airing daily reruns of *Schloss Einstein* (Germany's first weekly soap for kids), *Tin Tin* and *Spellbinder*, as well as a new live-action afternoon block airing *Student Bodies* and *Worst Witch*. To win over boys, KI.KA developed a new "docu-motion" banner and launched Germany's first docu-soap for kids, *Soccer Fever*, at the outset of the European Soccer Championship in June 2000.

PIONEERING INTERACTIVITY

While KI.KA remained committed to the quality that was the watchword of its predecessor brand Kinderkanal, it added a second value to what would ultimately become the channel's success formula: interactivity. "From the very beginning, we focused on being the leader in quality and innovation in German kids TV," says Debertin. "But what is equally important as our high-quality standards is the fact that we offered – and continue to offer – television to touch."

Congratulations to KIKA

On 10 fabulous years of quality Children's programming





While interactivity is a must-have component of the modern broadcaster's multi-platform programming strategy, it had yet to register on much of the industry's radar when Frank Beckmann told *KidScreen* in August 2000: "Interactive elements have been very important for KI.KA's image. We look upon TV not as a one-way medium. This will become more and more important in the future."

In July 2000, the channel launched a new quiz show called *SPIELBOXX* using teletext – a multiple choice system in which users provided answers by typing in the appropriate numbers. The show quickly gained an audience, averaging around 10,000 callers a day.

By 2001, interactivity continued to build momentum, with KI.KA largely eschewing the glut of animated action series flooding the German market in favour of live-action and edutainment content. In May, KI.KA launched a daily "club" called Kikania – essentially a game-show format featuring virtual games, in-studio interviews, call-ins, faxes, e-mails and live web chats. As Debertin divulged to

KidScreen in March 2001 (ahead of Kikania's debut): "The possibility [for kids] to take part in the program, to have a say, and simply belong to the team sums up the essential features of the new format – something entertaining as well as informative."

The effort also led to merchandising as a means of marketing the commercial-free channel. Since online access was still somewhat cost-prohibitive in Germany at the time, Kl.KA offered consumers a CD-ROM to run as a PC and online companion game to the on-air show. The CD-ROM contained the same web content, with ancillary games and content that were not available online.



Die Sendung mit der Maus (© WDR/Streich):

To garner parent approval at launch,
Kinderkanal borrowed classics from the vast
libraries of ARD and ZDF, like Die Sendung mit
der Maus (above), Germany's market-leading
preschool show for 25 years.



Southern Star and Neptuno Films wish K.I.K.A. a very happy

Eoth Amniversary



EUROPEAN SALES

SOUTHERN STAR INTERNATIONAL Tel: +44 (20) 7317 1333 Fax: +44 (20) 7317 1334 email: sales@sstar.uk.com

REST OF WORLD SALES

SOUTHERN STAR INTERNATIONAL Tel: +61 2 9202 8555 Fax: +61 2 9956 6918 email: sales@sstar.com.au

www.southernstargroup.com

At MIPTV contact SOUTHERN STAR INTERNATIONAL Stand H4.12 Tel: 33-4-92 99 87 72

A Southern Star Entertainment and Neptuno Films Production in association with Flamma Films for the Seven Network Australia. Based on the books created by Fabio Yabu.







CHILDREN'S & FAMILY PROGRAMMING



KI.KA TODAY

Six years later, KI.KA is a testament to the strength of its quality/interactivity strategy. Given that it was a pioneer in the new media realm, the channel was well positioned to maintain a leadership spot as the German and international media landscape began to shift dramatically.

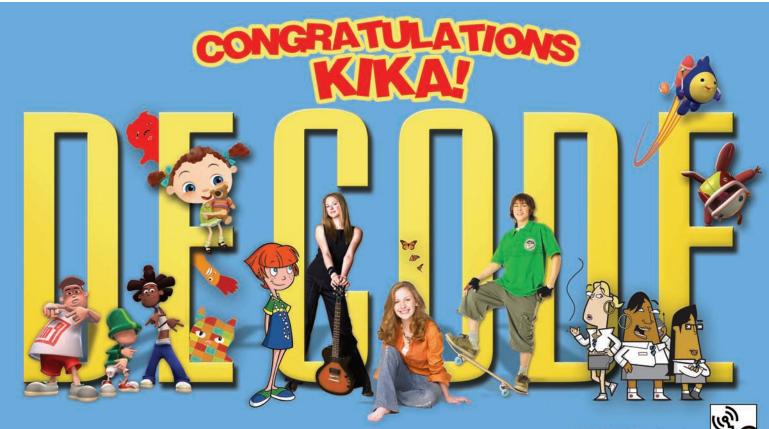
"We knew that we could not rest on our laurels," says Debertin. "We are now facing competition from an increasing number of private channels, including pay-TV outlets, not to mention IPTV and VOD services with even more children's channels on the horizon. And with children spending more time on the internet and playing video games at the expense of TV, it is increasingly important for us to develop and maintain an individual profile, and to expand our programming activities into the new media mix."

"Today's broadcaster is no longer a specialist, but a generalist that has to reach its audiences where they live," Sebastian Debertin adds.

Interactive programming is still a key driver. "We offer on-air games using TVanimation's ABS technology, some of our programs for older children are connected to an online chat, while unique shows like Jam Media's *Pic Me* allow children to star in their own cartoon," says Debertin. For the launch of *Pet Alien*, KI.KA used the technology to create a game show that enabled kids to call in and 'control' a cartoon character.



Outriders (© KI.KA/HR): KI.KA's executive team taught Southern Star, its partner on Outriders, a lesson in just how far the channel would go in the name of partnership on a cold and rainy night in Berlin.







X

KI.KA also recognizes the importance of a strong online presence for each of its key promotables, whether provided by its licensors as party of the delivery materials or funded from a co-production budget. Online games have proven to be particularly popular on the KI.KA website, so the broadcaster is looking to increase its offering. Notably, as a public broadcaster, KI.KA does not charge user fees for accessing its online content.

"By broadening our spectrum and using new technologies, we are looking to pay tribute to the changing habits of children today, to incorporate as many mediums as possible into our educational profile so that children not only *use* media but also *understand* it," says Debertin.

These efforts, combined with educational material like *TRICKBOXX* (a media magazine used in German schools to show kids how animation and live-action are produced) and touring events such as the KI.KA-SummerTour (which draws approximately 70,000 visitors in each of the 10 cities it tours), helps the channel maintain its credibility and cachet with its core audience. And it's a strategy that appears to working – if the 25,000 letters, e-mails and faxes (not to mention the 10,000 phone calls) KI.KA fields from kids each month are anything to go by.

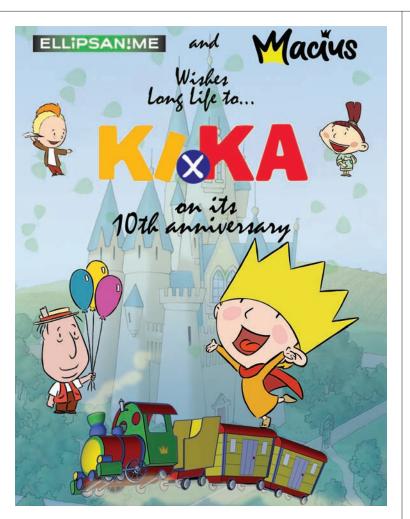


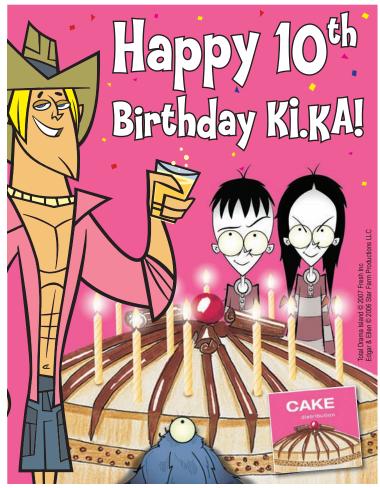
(© KI.KA): When Kinderkanal changed its name to KI.KA, it adopted a new logo (below), keeping the double X and integrating it with a new circle and warm colours to appeal to preschoolers and older kids alike.



VALUING ITS PARTNERS

Equally important to today's top broadcasters as audience loyalties are the partnerships they form off-screen and behind the scenes with producers and distributors. From its inception, KI.KA has endeavoured to be a collaborative and fair partner – one willing to go the extra mile. And over the years, its partners have taken note.

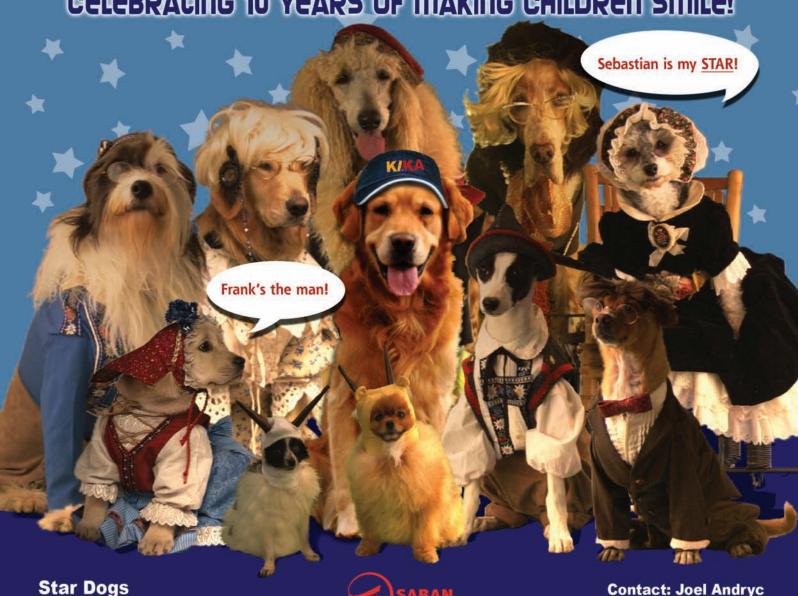




SABAN ENTERTAINMENT GROUP & THE STAR DOGS CONGRATULATE



AND FRANK BECKMANN & SEBASTIAN DEBERTIN
CELEBRATING 10 YEARS OF MAKING CHILDREN SMILE!



310-557-5146

26 x 30'

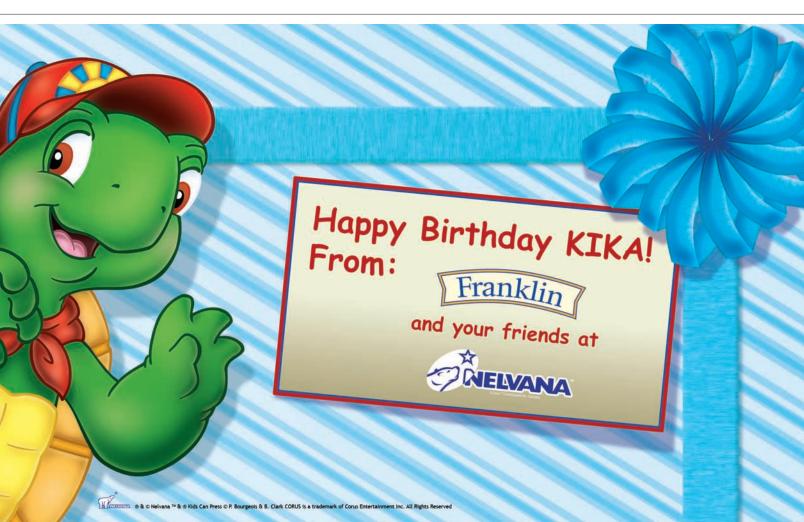


"One of the great attributes of KI.KA executives has always been their ability to engage in creative problem solving," says Noel Price, head of children's production for Southern Star. As evidence, Price cites a time in Berlin when he and German co-producer Hermann Florin were in discussions with Debertin and Barbara Uecker from KI.KA on the series *Outriders*. The group had agreed to meet for dinner, but after hastily laid plans, each of the four ended up at a different restaurant – two without cell phones. "Somehow Sebastian found Barbara, then they found Hermann and finally – just as I was about to give up completely – they found me," Price recalls. "At that moment I became convinced that KI.KA was a broadcaster to be taken very seriously. If they could locate four people in four different parts of Berlin on a cold and rainy night and still make it in time for dinner, then they could pretty much achieve anything."

Some of KI.KA's strongest partnerships date back to the early days. In fact, the broadcaster shares its 10th Anniversary with one of its first programming acquisitions – BBC Worldwide's *Teletubbies*. A decade ago, Anke Stoll, acting head of German speaking territories, BBC Worldwide, had a tough time trying to convince German channel execs that *Teletubbies* would be a hit. "Not educational enough," they said. "Too light-hearted," they said. "Misses our target group," they said," Stoll recalls. "Then along came Albert Shaefer. He fell in love with the show and decided to give it a whirl. And so, at a press conference in snowy Hamburg, a phenomenon was born."



Outriders - © KI.KA/HR







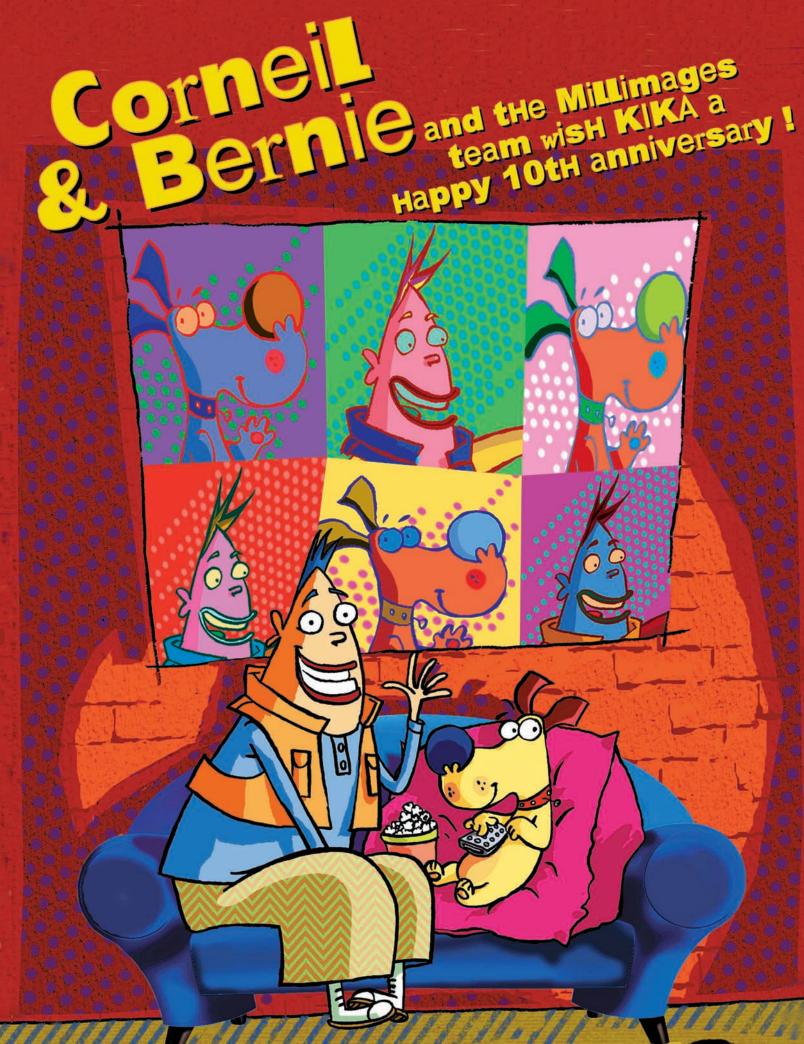
EYEING THE FUTURE

Yet, even as KI.KA and its global partners take a look back at the past 10 years, the pubcaster is keeping a close eye on the future of the industry – and its position in the new landscape. "Currently, IPTV, VOD, broadband internet and DHR technologies like TiVo are growing fast, shifting the consumption habits of the traditional TV audience," says Debertin. How does KI.KA plan to maintain its leadership position in an evolving broadcast reality that continues to nip at the heels linear television? "KI.KA will meet this challenge with a strong mix of both international and domestic programs. In particular, the importance of domestic programs will grow," says Debertin. "With respect to the global kids market, this will lead to new styles of international properties. Cultures will mix even more. It might be that we have a German or European story, produced with a neo-Asian look and told with North American dramaturgy."

And the interactivity quotient that has made KI.KA a standout from the very beginning? "What we have today with call-in shows, teletext games, chats and accompanying websites will evolve into more comprehensive audience participation," says Debertin. "Imagine, for example, a mix of online video gaming and cartoons allowing the audience at home to literally create their own plot – whilst the series is being broadcasted!"

While the channel recognizes the challenges facing today's pubcaster – from license fees, rising costs and frozen budgets to former content providers launching their own channels in Germany, and to a new generation of parents who grew up with private television and have fewer prejudices against it – KI.KA remains cautiously optimistic about television's future. And as uncertain as many industry pundits proclaim that future to be one thing is clear: As one of the world's most adaptable and nimble public broadcasters, KI.KA will be there.







ANNECY 2007 INTERNATIONAL ANIMATED FILM MARKET

Be at the right place at the right time

5,700

participants companies

250 exhibitors

160 buyers countries

journalists





Josette Bonte



Alejandra Denda Hampton



Madeleine Levesque



Caryl Liebmann



Rick Malagodi







Rodrigo Piza



Betsey Roach



William Weil



Tricia Wilber

9 Story Entertainment (Toronto, Canada, 416-530-9900): After a decade of shepherding Canadian animation projects through financing, development and production as head of original productions at Teletoon, **Madeleine Levesque** is trying the grass on the other side of the fence in her new gig as EVP of content development at 9 Story. She'll cut her teeth on a handful of 2-D animated concepts in the studio's pipeline, including *Almost Naked Animals*, a 52 x 11-minute toon about a group of emotionally charged, undie-clad critters running a popular holiday resort.

Action Products International (Orlando, Florida, 407-481-8007): The company that produces plush for Taffy's ToddWorld and wooden toys for PorchLight's Jay Jay the Jet Plane has brought **Rick Malagodi** aboard as president and COO. Malagodi, who used to be president and CEO of toyco Kid Galaxy, plans to diversify API's specialty retail distribution operations, expand internationally and look for acquisition opportunities in line with the company's educational and provalues ethos.

Bejuba! Entertainment (New York, New York, 646-964-7970): In preparation for taking some time off around the birth of her second daughter Sonja, who arrived on February 9, Bejuba! president **Tatiana Kober** has recruited **Sandrine Pechels de Saint Sardos** to manage sales in a broad range of business streams as VP of distribution. Pechels de Saint Sardos left a VP of program distribution job at Classic Media to join Bejuba!, where she'll do deals in DVD/home entertainment, publishing, digital media and consumer products, as well as broadcast TV.

Big Tent Entertainment (New York, New York, 212-604-0064): Back in action after the birth of her son, Ignacio, **Alejandra Denda Hampton** has joined the licensing agency as managing director of Latin America. Hampton, who previously co-founded full-service agency The Mercer Group with her husband Hamp and helped write

Licensing for Dummies, will handle TV distribution, new media and interactive development, licensing, retail distribution and promotion in the region for Big Tent's properties, which include Domo and Miffy & Friends.

Cookie Jar Entertainment (Los Angeles, California, 323-937-6244): On a bit of a recruitment kick lately, the prodoc has made several key hires to strengthen and support its core businesses. Working out of the L.A. office, **Cathy Parks** joins as VP of retail and promotions from Brand Sense Partners, where she served as senior director of retail business. **Ann Austen** will oversee property incubation and US distribution to broadcasters and home video partners as SVP of development and television/video sales. Austen got into kids entertainment in the '90s through Fox Kids and most recently co-executive produced NBC teen series *SK8*. And broadband media exec **Josette Bonte** has come in as VP of digital media from research and consulting firm Ovum, where she worked with clients including AT&T, Verizon, France Telecom and Telefonica as VP of content and IPTV.

North of the border in Cookie Jar's Toronto office, **Brian Gladman** is settling in as director of consumer products for Canada. Gladman hails from agency Venture Licensing, where he held a manager of sales promotion and retail marketing position.

DreamWorks Animation (Glendale, California, 818-695-5000): Looking to develop more of its feature film properties into evergreen franchises, the studio has recruited **Kerry Phelan**, a skilled brandbuilder who helped launch Cars at Pixar as VP of consumer products and masterminded merch programs for Lucasfilms' Star Wars brand for six years before that. As she settles into her head of worldwide licensing role, Phelan will oversee the home stretch of Shrek the Third's program, which chiefly involves final product approvals and execution of retail promotions. Next up is Jerry Seinfeld's project Bee

Movie, and the latest news on that front is the comedian has agreed to lend his voice to a much wider range of consumer products than just the Activision vidgame. And looking ahead to next spring, Phelan is scouting for licensees in plush, soft lines and apparel for Kung Fu Panda, which she says has great potential for a long shelf life.

Electronic Arts (Redwood City, California, 605-628-1500): After a three-year hiatus from the company, **John Riccitiello** is coming home to roost as CEO of the gaming conglom. During his time away, Riccitiello worked with private equity player Elevation Partners to find investment opportunities in content that could play into new platforms and channels. In his previous EA run, Riccitiello helped the company grow its revenues from US\$673 million in 1997 to US\$3 billion in 2004.

Entertainment Rights (London, England, 44-208-762-6200): **Jackie Ferguson** has left her head of Tiny Planets licensing position at Pepper's Ghost Productions to join ER's consumer products team as head of UK licensing, with a special focus on the toy category.

HIT Entertainment (London, England, 44-207-554-2500): Tapping into some well-developed territory expertise, HIT is setting up **Rodrigo Piza** as its new VP of TV for Latin America. Piza has worked in the region for more than a decade, transforming The Locomotion Channel into a 24-hour teen animation hub in 1999, and selling Nelvana's catalogue to Latin American broadcasters and studio distributors before that.

KB Toys (Pittsfield, Massachusetts, 413-496-3000): The mall-based specialty retail chain has plumped up its merchandising team with some veteran toy industry talent. First up is **Deborah Terrell**, who joins as VP of merchandising and takes on the challenge of devising new category strategies to improve sales and gross margins. Over the course of her 20-year career, Terrell has done stints at Target, Sears and Hills Stores, but she most recently served as a toy buyer at Toys 'R' Us. Working under Terrell is **Jeff Schoolcraft**, who is switching gears as he takes on his new role as a girls merchandise buyer. Schoolcraft used to sell boys toys such as Hot Wheels and the Tyco R/C line to Toys 'R' Us while at Mattel. Now he'll be buying in the categories of TV, fashion dolls, crafts, activities and tween girls.

National Geographic Kids Entertainment (Los Angeles, California, 310-858-5800): **William Weil** has been tapped to mastermind the company's kids and movie businesses as COO of the National Geographic Entertainment Group. In addition to overseeing home entertainment in North America, he'll work closely with presidents of the Feature Film, Kids Entertainment and Giant Screen Film units on strategy and operations including distribution, marketing and co-productions. Weil has been with Nat Geo for five years, most recently on the books as EVP of the Strategy, Marketing and Entertainment Group.

The Kids Entertainment team, meanwhile, is expanding to welcome **Melanie Grisanti** as VP of production, **Darren Metzger** as franchise marketing director, and **Betsey Roach** as director of licensing for TV and film properties. Grisanti, who worked on *Pinky Dinky Doo* and *Stanley* as a producer at Cartoon Pizza, will supervise series set-up,

budgeting, scheduling and studio management on all programming that pumps through the unit. A former Nickelodeon marketing exec, Metzger is charged with blueprinting strategic marketing plans for Nat Geo's kids brands. And Roach, who spent the past six years as global licensing manager for the NFL, takes over managing Nat Geo Kids' consumer products business from out-of-house licensing agency Lisa Marks and Associates.

Pokémon USA (New York, New York, 646-497-0400): Apparently, **Caryl Liebmann** can't get enough of Pikachu and friends. She worked closely on Pokémon as director of retail promotions at 4Kids Entertainment, which used to manage the anime mega-brand in North America. And now that Pokémon USA has taken the property back in-house, Liebmann has joined its executive ranks as director of retail development and promotions.

Spectrum Productions (Tampa, Florida, 813-229-1212): **Jim Rapsas** has jumped ship from Discovery Kids to join Spectrum, the channel's partner on Emmy-nominated special series *Saving a Species*. Rapsas steps into an SVP of development and production role, and he'll be charged with coming up with new creative concepts to work up, as well as guiding the studio's slate into new genres and formats. Rapsas enjoyed a 10-year stint at Discovery Kids, where he most recently served as VP of development and production.

Target Entertainment (London, England, 44-870-164-7474): Sales maven **Jane Dockery**'s portfolio is expanding to include oversight of acquisitions as well as distribution. As director of television sales and programming, her first order of business was to promote **Ali Hill** from acquisitions manager to head of TV acquisitions.

The Walt Disney Company (Burbank, California, 818-560-1000): The Mouse House has redrawn its sales and promo playbook and adopted a new structure that focuses on target demo rather than method of outreach. A new Disney Media Advertising Sales and Marketing Group, which merges the ad sales and promotions teams working on kid/family-skewing TV, online, radio and publishing, is being managed by EVP **Tricia Wilber**, who moves up from SVP of ad sales and promotions for Disney ABC Cable Networks Group.

And Wilber has spread the wealth around, promoting **Michelle Scarolla** from VP of ad sales for ABC Kids Network to SVP of TV sales and Eastern multimedia leader; **Brad Davis** from VP of ad sales for Disney Online to SVP of online sales and Western multimedia leader; and **Jon Sayer** from VP of ad sales for Disney ABC, Midwest region to VP of ad sales for Radio Disney and Midwest multimedia leader. **Mary Beth Wright**, publisher of *Disney Adventures* and *FamilyFun* magazines, will head up the unit's publishing sales team on behalf of Disney Publishing.

Warner Bros. Interactive Entertainment (Burbank, California, 818-954-6000): As SVP **Jason Hall** exits to head up his own production company HDFilms (which has a first-look deal with WB for games and feature films), the studio's vidgame unit has brought in **Samantha Ryan** to oversee operations as SVP of development and production. Ryan will also continue to serve as CEO of WB-owned game developer Monolith.





How to reach some of the key companies in this issue

Sydney, Australia www.abcenterprises.com.au	61-2-8333-1500
Amberwood Animation	

Ottawa, Canada 613-238-4567 www.amberwoodanimation.com

American Greetings PropertiesCleveland, Ohio 216-252-7300
www.agpbrands.com

The Betesh GroupNew York, New York 212-686-4666
www.beteshgroup.com

The Big Eye StudioRamona, Oklahoma 918-371-8190
www.thebigeye.com

Big Tent EntertainmentNew York, New York
www.bigtent.tv
212-604-0064

BRB InternacionalMadrid, Spain 34-91-358-6081
www.brb.es

Breakthrough EntertainmentToronto, Canada 416-766-6588
www.breakthroughfilms.com

Cartoon Network SpainMadrid, Spain 34-91-436-7908
www.cartoonnetwork.es

ChorionLondon, England
www.chorion.co.uk

44-207-061-3800

CraniumSeattle, Washington 206-652-9708 www.cranium.com

Daytime Entertainment Emmy AwardsNew York, New York 212-586-8426
www.emmyonline.org

DIC EntertainmentBurbank, California 818-955-5400
www.dicentertainment.com

Disney Consumer ProductsBurbank, California 818-560-1000
www.disneyconsumerproducts.com

Elastic RightsMadrid, Spain 34-91-781-7039
www.elasticrights.com

HIT Entertainment
London, England 44-207-554-2500
www.hitentertainment.co.uk

Icon AnimationBarcelona, Spain 34-93-265-0757
www.icon-animation.com

Jetix SpainMadrid, Spain
www.jetix.es

34-91-736-8860

Joester Loria GroupNew York, New York 212-683-5150
www.joesterloriagroup.com

Kagan ResearchMonterey, California 831-624-1536
www.kaganresearch.com

KB ToysPittsfield, Massachusetts 413-496-3000 www.kbkids.com

Kindle Entertainment
London, England 44-207-248-5275

Kidz EntertainmentCopenhagen, Denmark
www.kidz-entertainment.com
453-355-6100

Lambs & Ivy
El Segundo, California 310-322-3800
www.lambsivy.com

Lambur & Associates

Newmarket, Canada 905-895-4142 **Learning Express**

Devons, Massachusetts

www.learningexpress.com

Mattel
El Segundo, California 310-252-2000
www.mattel.com

978-889-1000

MGA Entertainment
Los Angeles, California 818-894-2525
www.mgae.com

Nelvana
Toronto, Canada 416-588-5571
www.nelvana.com
Neptuno Films

Barcelona, Spain 34-93-784-1622 www.neptunofilms.com **Next New Networks**New York, New York 212-779-4005

www.nextnewnetworks.com

www.nick.com

Nick and Viacom Consumer Products
New York, New York 212-846-5429

Nielsen Media Research
New York, New York 646-654-8300
www.nielsenmedia.com

The NPD GroupPort Washington, New York
www.npd.com

516-625-0700

Pact
London, England 44-207-067-4367
www.pact.co.uk

PBS
Arlington, Virginia 703-739-5000 www.pbs.org

RDF Media Group
London, England 44-207-013-4479
www.rdfmedia.com

Sesame WorkshopNew York, New York 212-875-6649
www.sesameworkshop.org

SquidSoapAustin, Texas 888-557-3317
www.squidsoap.com

TV-LoonlandMunich, Germany 49-89-205-080
www.loonland.com

VeoMadrid, Spain
www.veo.es

34-91-431-6666

Warner Bros. Consumer Products
Burbank, California 818-954-6000
www.warnerbros.com

Wild Brain
San Francisco, California
www.wildbrain.com

Xilam Animation
Paris, France
www.xilam.com

33-1-4018-7200

ZinkiaMadrid, Spain 34-91-524-0365
www.zinkia.com





• 26 x 22 or 52 x11 min episodes • 8-12 tween



• 40 x 1min mobisodes & interstitials • 26 x 11min episodes • teen / young adult 17+



www.ettamogah.com



THE MERCER GROUP

For more information contact: Hamp Hampton **p** 1-718-788-3617 **Email** ettamogah@the-mercer-group.com 432 9th St. Brooklyn, NY 11215, US



Calendar of Events

Sprockets Toronto International Film Festival	Apr. 13-22	Toronto, Canada	416-967-7371	www.e.bell.ca/filmfest/sprockets	Film
NAB	Apr. 14-19	Las Vegas, NV	202-429-5300	www.nab.org	Multimedia
MIPTV	Apr. 16-20	Cannes, France	33-1-4190-4400	www.miptv.com	TV/Prod/Prog
MILIA	Apr. 16-20	Cannes, France	33-1-4190-4400	www.milia.com	Inter/MM
Cartoons on the Bay	Apr. 19-22	Salerno, Italy	39-89-253-170	www.cartoonsbay.com	Animation
Promax & BDA Europe	Apr. 23-24	Berlin, Germany	44-207-873-2167 (UK)	www.promax.tv/europe	TV/Promo/Mktg
JPMA (Juvenile Products Manufacturing Association)		Orlando, FL	856-642-4401	www.jpma.org	Toys/Games
Kid Power Asia Summit	Apr. 24-25	Singapore	65-6722-9388	www.kidpowerx.com	Marketing
Bologna Children's Bookfair	Apr. 24-27	Bologna, Italy	39-051-282-111	www.bolognafiere.it	Publishing
InSights & Sounds (NARM convention)	Apr. 29-May 2	Chicago, IL	856-596-2221	www.narm.com	Licensing
ToyCon	Apr. 30-May 2	San Antonio, TX	212-675-1141	www.toy-tia.org	Toys
KidScreen West	May 14-15	Santa Monica, CA	416-408-2300 (Canada)	www.kidscreenwest.com	Lic/Mktg
Licensing in India	May 14-15	Bangalore, India	212-627-5828 (US)	www.licensinginindia.com	Licensing
L.A. Screenings	May 15-25	Los Angeles, CA	212-288-3933	www.videoageinternational.com	TV/Film
Kid & Tweens Power	May 20-24	Lake Buena Vista, FL	212-885-2737	www.kidpowerx.com	Marketing
Youth Marketing Forum China	May 23-24	Shanghai, China	8621-5063-4538	www.kidpowerx.com	Marketing
Kids Youth Marketing Summit Middle East	May 27-30	Dubai, UAE	971-4360-2800	www.kidpowerx.com	Marketing
Book Expo America	June 1-3	New York, NY	203-840-5614	www.bookexpoamerica.com	Publishing
	June 8-10	Banff, Canada		www.futureofdigitalcontent.com	Multimedia
nextMEDIA: The Future of Digital Content		Toronto, Canada	416-921-3171	www.reedexpo.ca/bookexpo	Publishing
Book Expo Canada Banff Television Festival	June 8-11 June 10-13	Banff, Canada	416-491-7565 403-678-1216	www.bwtvf.com	TV
SGMA Spring Market	June 11-13		202-775-1762		
		Las Vegas, NV		www.sgmamarkets.com	Sp/App Animation
Annecy Promay & PDA	June 11-16	Annecy, France	33-4-5010-0900	www.annecy.org	
Promax & BDA	June 12-14	New York, NY	310-788-9600	www.promax.org/conferences	Mktg/MM
Licensing 2007 International	June 19-21	New York, NY	203-882-1300	www.licensingshow.com	Licensing
DISCOP	June 20-22	Budapest, Hungary	33-1-4229-3224 (France)	www.discop.com	TV/Prod/Prog/MN
ASTRA Marketplace	June 24-27	Las Vegas, NV	312-222-0986	www.astratoy.org	Toys/Games
PLATFORM International Animation Festival	June 25-30	Portland, OR	818-508-9186	www.platformfestival.com	Animation
Tokyo Toy Show	June 28-July 1	Tokyo, Japan	81-3-3829-2513	www.toys.or.jp	Toys/Games
Hong Kong Licensing Show	July 3-6	Hong Kong	852-183-0668	www.hklicensingshow.com	Licensing
Tokyo International Book Fair	July 5-8	Tokyo, Japan	81-3-3349-8507	www.reedexpo.com	Publishing
E3 Media and Business Summit	July 11-13	Los Angeles, CA	508-875-3976	www.e3expo.com	Inter/Games
NATPE TV Producers Boot Camp	July 25-27	Los Angeles, CA	310-453-4440	www.natpe.org/calendar	TV/Prod/Prog
Comic-Con	July 26-29	San Diego, CA	619-491-2475	www.comic-con.org	Publishing
SIGGRAPH 2007	Aug. 5-9	San Diego, CA	312-321-6830	www.siggraph.org	Inter/Anim/MM
GC - Games Convention	Aug. 23-26	Leipzig, Germany	212-974-8841 (US)	www.gc-germany.de	Inter/Games
ABC Kids Expo	Sep. 7-10	Las Vegas, NV	210-691-4848	www.abckidsexpo.com	Mktg/Merch
Promo Expo	Sep. 17-19	Chicago, IL	508-743-0105	www.promoexpo.com	Promotions
Cartoon Forum	Sep. 19-22	Girona, Spain	322-242-9343 (Belgium)	www.cartoon-media.be	TV/Anim
Ottawa International Animation Festival	Sep. 19-23	Ottawa, Canada	613-232-8769	www.ottawa.awn.com	Animation
Brand Licensing 2007	Oct. 2-3	London, England	44-208-987-0970	www.brandlicensingexpo.com	Licensing
MIPCOM Jr.	Oct. 6-7	Cannes, France	33-1-4190-4400	www.mipcomjunior.com	TV/Prod/Prog
MIPCOM	Oct. 8-12	Cannes, France	33-1-4190-4400	www.mipcom.com	TV/Prod/Prog
Frankfurt Book Fair	Oct. 10-14	Frankfurt, Germany	49-69-210-2256	www.frankfurt-book-fair.com	Publishing
Sportel Monaco	Oct. 15-18	Monte Carlo, Monaco	201-869-4022 (US)	www.sportelmonaco.com	Licensing
Shanghai Toy Expo & Licensing Show	Oct. 17-19	Shanghai, China	8621-6217-7777	www.chinalicensingshow.com	Licensing
American Film Market	Oct. 31-Nov. 7	Los Angeles, CA	310-446-1000	www.ifta-online.org	Film
Cartoon Master Feature	Nov. 15-17	Potsdam, Germany	322-242-9353 (Belgium)	www.cartoon-media.be	Animation

Industry Legend

Advertising–Ad Animation–Anim Apparel–App

Distribution-Dist Electronics-Elec Games–Gam Home Entertainment–HE Interactive–Inter Licensing–Lic Manufacturing–Mfg Marketing–Mktg

Merchandising–Merch Multimedia–MM Production–Prod Promotion-Promo Programming-Prog Publishing-Pub Sports–Sp Toys-T TV-TV



June 19-21, 2007

Javits Convention Center

New York City

YOUR OPPORTUNITY IN LICENSING...

Licensing International is today's predictor of tomorrow's retail. It's the world's pre-eminent brand and property marketplace — the very definition of concentrated licensing opportunity. In three days, there are more deals, connections, and ideas than most businesses are exposed to in a lifetime.



COOLWATCH

What email service do you use the most?

Boys 8-11 (95 kids)

Other	28.4%
Yahoo Mail	27.4%
Hotmail	18.9%
AOL Mail	16.8%
Google Mail	8.4%



msn Hotmail

Why do you use this email service?

Boys 8-11 (46 kids)

Parents decided	13.0%
Easy to use	8.7%
Fast	8.7%
That's what we have	8.7%
Best	6.5%

Girls 8-11 (148 kids)

Yahoo Mail	31.1%
Other	27.0%
Hotmail	21.6%
AOL Mail	12.2%
Google Mail	8.1%





Girls 8-11 (74 kids)

Parents use it	17.6%
That's what we have	13.5%
Family uses it	12.2%
Like it best	8.1%
Parents decided	8.1%

Boys 12-15 (177 kids)

Yahoo Mail	36.2%
AOL Mail	27.1%
Other	23.7%
Hotmail	10.2%
Google Mail	2.8%

% %

account of choice for kids and tweens

Yahoo is

the email

Girls 12-15 (212 kids)

Yahoo Mail	40.1%
AOL Mail	22.6%
Other	18.9%
Hotmail	15.1%
Google Mail	3.3%

Boys 12-15 (130 kids)

That's what we have	16.2%
Easy to use	15.4%
Everyone I know uses it	8.5%
Fast	6.9%
Family uses it	6.2%

Girls 12 to 15 (155 kids)

Easy to use	11.6%
Parents use it	10.3%
That's what we have	9.7%
Family uses it	9.0%
Like it best	8.4%



Research tidbits found in this feature are extracted from the November/December 2006 issue of KidSay's Trend Tracker, a syndicated study published five times a year that breaks down what's cool and what's not according to 1,000 American kids ages eight to 15. KidSay, an 11-year-old full-service kids market research firm, works with schools and youth organizations in hundreds of U.S. cities to collect and analyze data about trends emerging in the categories of entertainment, famous people/characters, internet, food/beverage, spending, toys and lifestyle. If you'd like more information about Trend Tracker, please contact Bob Reynolds by phone (866-273-8555/913-390-8110) or by e-mail (bob@kidsay.com).

